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A Magazine of Architecture & Decoration



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Vol. LIX

June 1926

No. 355

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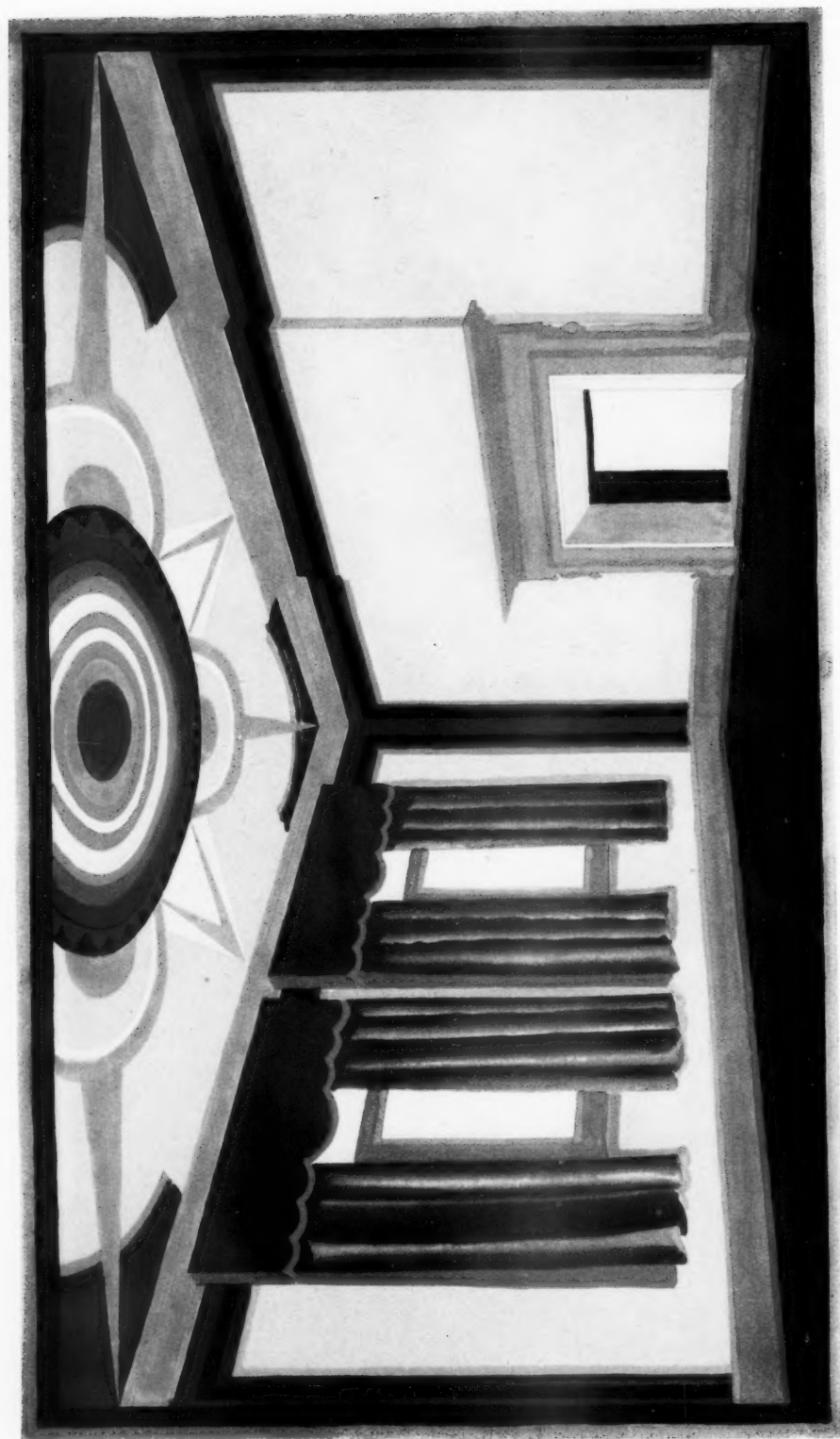


Plate I.

1 ARUNDEL STREET, STRAND, LONDON.
The Private Office of T. B. Lawrence, Esq., Decorated by E. McKnight Kauffer.
From a Drawing by E. McKnight Kauffer.

June 1926.

The Danger to Rural England.

By the Editor.

WE all profess to love our country-side, but it would seem that for instances of that real ardour which issues in action we must go to the peasantry of China. For we learn from Professor Abercrombie's little book on the preservation of rural England* that when in some far-off Chinese village, the populace rises and murders the missionary and burns the mission station, it is not out of dislike for the missionary, or for any reason of religious fanaticism, but simply because the peasants can no longer bear to see the harmony of their fair and ordered country-side destroyed by his corrugated-iron shanty. So the truest civilization still resides in the East.

We profess to love our country-side, but our love is oddly inconsistent. Unlike the Chinaman, we show our love by mis-handling the object of it. In our thousands we have, in the last few years, been pitching our shabby little dwellings about the land, flying from the town. And we are already, over large areas, making the country into the slum we have fled from.

We have already referred to this vitally important subject in our January issue, and Professor Abercrombie's review of the whole matter is timely. As he well says, while an outcry of vandalism is raised when there is a proposal to lay hands on some conspicuous historical monument, we are apt to forget that our greatest historical monument is the English country-side, which is the result of an elaborate, but unconscious, moulding which has taken centuries to mature.

And now all this is in danger. The causes of change are rapidly multiplying. The growth of intensive farming and the development of rural industries both demand increased housing. The movement away from the towns brings with it the dormitory colony. Factories are moving out along the main railway lines. The week-end habit goes hand-in-hand with the multiplication of the private motor car. "No time is to be lost if our English country-side is not to be reduced during this century to the same state of dreary productiveness to which the English town sank during the industrial revolution."

It is not a case of arresting all this development, but of guiding it. It has taken us unawares. And while all due credit must be given to the Town Planning Acts for the opportunity they have allowed for the considered development of important areas, it must be admitted that they are less applicable to those parts of the country which are outside the boundaries of the larger towns. Much may be done, and is being done, by regional committees to co-ordinate and link up neighbouring schemes; but they are essentially town schemes. A new outlook and a more subtle treatment is needed for rural planning.

Professor Abercrombie helps us to clarify our ideas on

the subject by his list of those aspects of the country-side which are particularly worth preserving: such as the villages where the balance of the claims of old and new demands a nice judgment; wild country, downs and moors and rivers. But his special point perhaps is that the normal homely English country-side, which has no particular features to which attention can be called, and on the other hand is the most liable to immediate development, demands at the moment our greatest care.

The most disastrous form of growth, to which we have already drawn notice, is the "ribbon" growth of dwellings along obvious frontages, old highways, and especially, of course, the new arterial roads. This hand-to-mouth method, though at the moment the cheapest, is in the long view the most expensive form for the community, demanding a disproportionate extension of light, water, and drainage services, and police. The houses are spread along the traffic road, when they might have been secluded from it in well-planned groups on either side. The traveller moves between rows of unworthy buildings, neither in town nor in country. Hurrying cars massacre children and dogs. And all the open land at the back lies idle, and cut off from the traffic artery.

There are many authorities competent to deal with these aspects of rural affairs. No less than five ministries are concerned in one way or another. Perhaps there are too many. It is notoriously difficult to get ministries to work together towards a common end. But what is far more important than Government control is the awakening of public opinion on this vital subject. Rural planning, which will allow the fullest legitimate growth of the country-side, but yet keep all the time in mind the preservation of the essential character of each part of the country with which it has to deal, demands a trained imagination. And it must be asked for and supported by an alert and educated public. Evil is done daily, and few seem to know it is evil.

There is to-day much interest in and discussion of artistic matters, as well in our public schools and universities as in the circles of those whose particular vocation lies therein. With the latter, discussion too often ends in somewhat barren dispute about ultimate aims or in sterile depreciation of all that is being done to-day. But while brows are lifted so high, the obvious enemy in our path is overlooked. It is difficult to estimate how much good might be done if it were possible to mobilize all this body of artistic opinion in the task of arousing all men to see how widespread, and yet how easily marred, are the beauties of even our humbler country-side. While we do not wish to depreciate the importance of a proper understanding of the higher and more subtle mysteries of artistic expression, for ourselves we would be ready in the last resort to barter all our hopes in polyhedral sculpture and courageous new visions in craftsmanship for the sane and intimate heritage of our country-side, a heritage which we can irrevocably injure but cannot, at least in our own generation, repair.

* "The Preservation of Rural England," by Patrick Abercrombie. Liverpool University Press. Price 1s.

My dear Lord

Russell Street St James's Garden -

Friday 22 March 1771

The time being elapsed, since you last promised
to let me have yr. acct. I must ^{now} ~~once~~ ^{renew} ~~renew~~ yr. ~~offer~~ thereof
& most earnestly again solicit for it, and surely it is
most proper, & must be highly satisfactory for both Parties,
it should be liquidated & settled, and which so very long
I have solicited to have done -

I will call on yr. ~~self~~ on Sunday even on my
return from Chesterfield house, where I dine, and beg
yr. ~~self~~ would let me then have it, which will
extremely oblige

yr. ~~self~~ most obed. &
most faithful servant
Thos Robinson

Letters of an Eighteenth-Century Architect.

Sir Thomas Robinson, Bart., to Ralph, 2nd Earl Verney.

Edited by Margaret M. Lady Verney & Patrick Abercrombie.

THESE letters of Sir Thomas Robinson, Baronet, to Ralph, second Earl Verney, of Claydon House, Buckinghamshire, were lately found there by the Lady Rachel Verney. The correspondents were friends of similar tastes, connoisseurs in the arts, with generous instincts of lavish expenditure in all sorts of worthy causes, but without any dull prudence in regard to their own financial limitations.

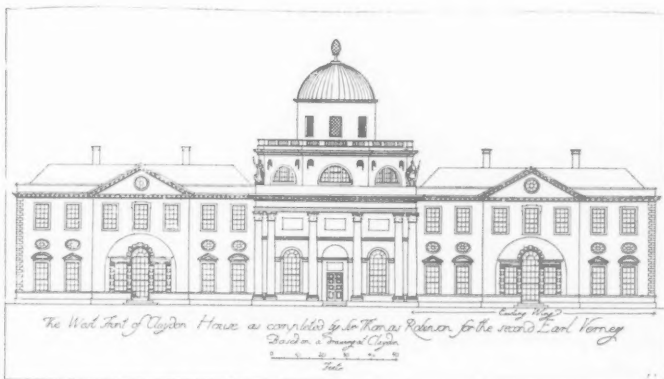
Sir Thomas Robinson had everything that the world—his world—accounted success. A baronet of an old family with an estate in Yorkshire, a member of Parliament, married young to the daughter of the third Earl of Carlisle, a popular figure of several London seasons, delighting in his work as an architect, and successfully managing the great Palace of Pleasure at Ranelagh, basking in the sunshine of royalty, and finally accorded a grave and a monument in Westminster Abbey—he is yet chiefly remembered, in that age of the patron and the patronized, for his flattery of the great, the profusion of his compliments and the depth of his bows. Perhaps a man so well satisfied with himself could not expect his fellow-creatures to agree with him.

As an architect he not only built ballrooms, but gave balls. Horace Walpole describes one of his splendid entertainments:

"The whole town is to be to-morrow night at Sir T. R.'s ball which he gives to a little girl of the Duke of Richmond's. There are already 200 invited from Miss in bib and apron to my Ld. Chancellor in bib and mace." . . . Later: "There were 197 persons at Sir Thomas' ball and yet it was so well conducted that nobody felt a crowd. He had taken off all his doors and so separated the old and the young that neither inconvenienced the other. The ball began at 8 . . . supper at 12 . . . a large table of hot for the lady-dancers and their partners . . . we danced till 4 then had tea and coffee and came home."

A taste for the society of the "great" and a passion for building were marked family characteristics. Sir Thomas's youngest brother was governor to the Dukes of Gloucester and Cumberland, who are mentioned amongst the visitors to Ranelagh. He was knighted by their brother, George III, as soon as he became King, and received further favours from him.

A still more splendid figure was his next brother, Richard Robinson, later Baron Rokeby, and Primate of all Ireland. He restored the Cathedral of



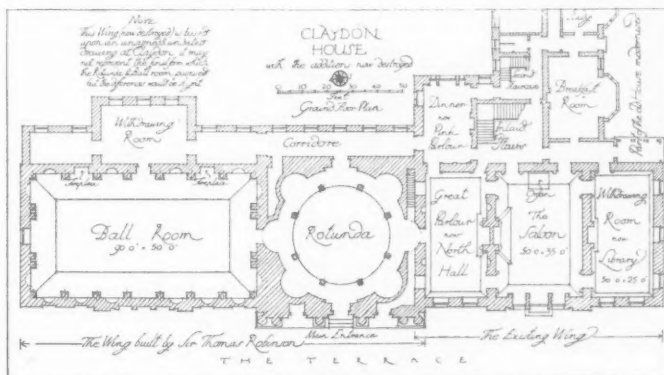
CLAYDON HOUSE. ELEVATION OF THE WEST FRONT.
As designed by Sir Thomas Robinson.

His personal appearance was that of "a giant whose legs would scarcely support him," and "Long Sir Thomas" figures largely in the satires of the time. He found full scope for his magnificent designs in the Rotunda and the gardens of Ranelagh, the resort of all the rank and fashion of the day, where Handel wrote and conducted, and the boy Mozart played. Sir Thomas's burly form towered above the company, and was described by one habitué of the Rotunda as its "Maypole and Garland of Delights," and by another as "the giant who supports Ranelagh House though his legs can scarcely support himself," an expression which occurred to many observers.

The enterprise had been started by a few private subscribers of £1,000 each, of whom Lord Verney seems to have been one, with Sir Thomas as the chief shareholder and manager, and they both received a substantial share in the profits of a fortunate speculation. The amount due to Lord Verney, as balanced by the large sums he owed to his architect, seems to have caused a break in their friendship in the last of the letters.

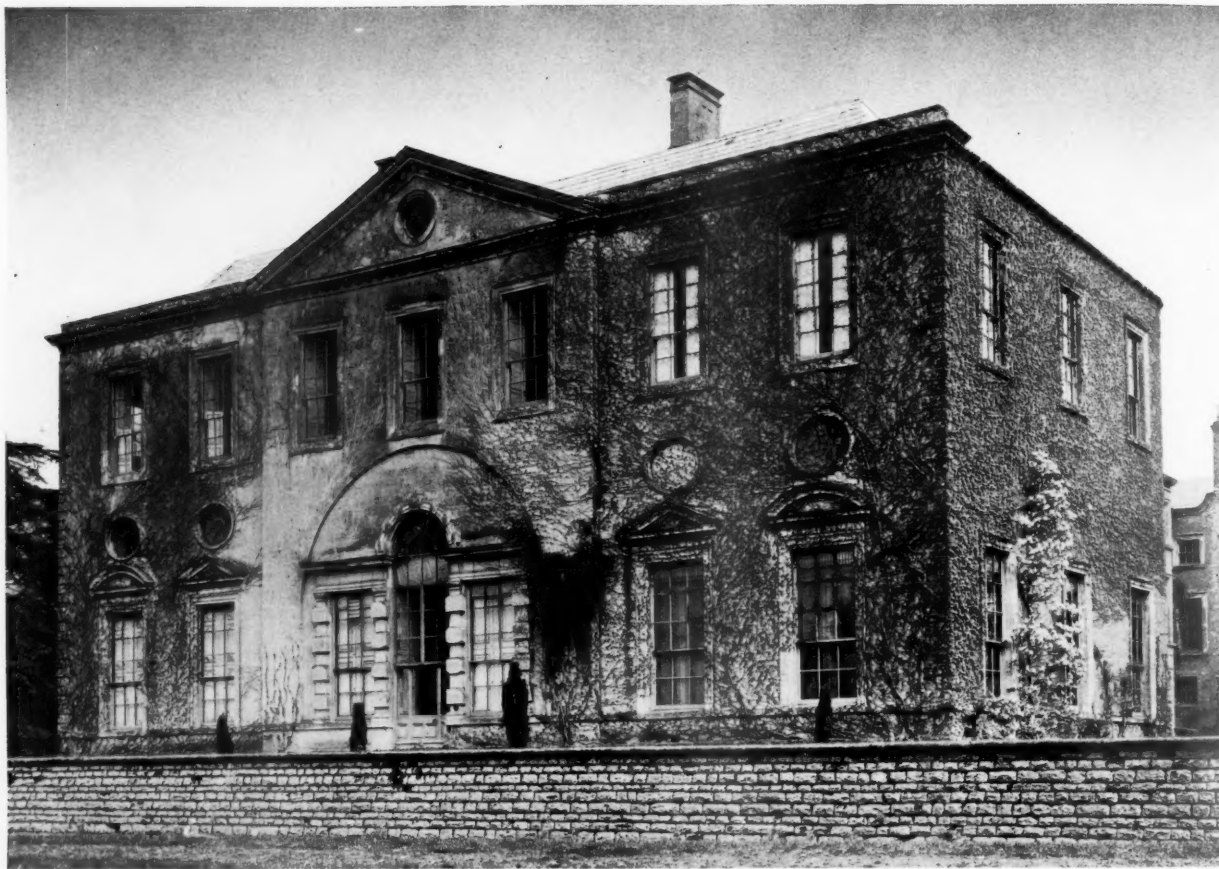
In spite of his social talents and artistic ability, Dean Stanley, usually so kind to the memory of those whose ashes were committed to his guardianship, only refers to Sir Thomas as "a man of the world, or, rather, of the town, who was a great pest to persons of high rank or in office." He was very troublesome to the Duke of Newcastle, and when he was told that his grace had gone out, he would desire to be admitted to look at the clock

or to play with the monkey in the hall, in hopes of being sent for into the Duke. All the house were tired with him, and a plot was concocted amongst the servants. At his next coming the porter, as soon as he had opened the gate, dismissed him with these words: "His grace is gone out, the clock stands, and the monkey is dead." When Lord Chesterfield heard that Long Thomas was dying by inches, he replied, wittily and cynically, "Then he will be a long time about it."



THE GROUND-FLOOR PLAN.

Showing Sir Thomas Robinson's addition to the existing wing.



THE EIGHTEENTH-CENTURY WING. CONTAINING THE LIBRARY, SALOON, AND NORTH HALL.

This was to have been merely a wing of Sir Thomas's completed scheme as the drawings on page 259 show.

These letters show him in a kindlier light, as deeply interested in his professional work, and as anxious to save his friend all unnecessary expenses.

During the years covered by this correspondence, from June 1768 to August 1771, Sir Thomas Robinson was designing an ambitious west wing to the old house at Claydon; three rooms seem to have been already built, but he was occupied with a marble hall with an observatory over it and a dome; a ballroom some 85 ft. long, with rooms behind it, and an inlaid wooden staircase. It was a melancholy climax to his hopes of immortality that Earl Verney's successor pulled down almost the whole of his building, leaving only the staircase and those three rooms for which he is probably not responsible.

Local tradition assigned the original plan to Robert Adam, who was doing other work in the neighbourhood; but there is no mention of Claydon in the list of houses built by Adam, nor in those built by Sir Thomas Robinson, and until the discovery of these papers his name had never been associated with Claydon at all.

In the packet of dusty letters, untouched for 150 years, are some rough notes from Bernato Bernasconi, a contrast to Sir Thomas's beautiful penmanship and ample margins.

Bernasconi was an Italian artist and craftsman well known to S. Wyatt and other architects; he seems to have been employed by Earl Verney for several years. He certainly worked under Sir Thomas Robinson on the decoration of the marble hall and ballroom, which Sir Thomas had hoped to complete in 1770, but after his death (March 3, 1777) Bernasconi is still busy with the same commission. He is paid—when he is paid—by Mr. Webb, Lord Verney's steward, but he is under the orders of Mr. William Dunn, a clerk of the works, whom Sir Thomas Robinson suspected of tampering with his designs. Bernasconi

is at Claydon (April 25, 1782), and writes to Lord Verney in London, much dissatisfied with the drawings sent him by Dunn for "the Antique Tropheys, with some stif papers of Mr. Chambers." "I should think myself Cappable," he writes, "at least hope to give your Lordship's satisfaction after so many years I have experience I never did a body of fine adorn with wings and fretts so formal; I think much improper, tho' I am Ready to obey your Lordship's Approbation in all kind—Otherwise by those papers I seriously find them not worth my Notice."

Bernasconi had sent his "Estimation" to Lord Verney two days previously for eight Medallions 4 ft. 5 in. diameter, for "Festoons of Oak with Acorns," "36 Large Ribbons, and 239 ft. of Impost Cornice with 2 Enrichments and Lyon's Heads," amounting to £139 6s. 2d. He writes on April 28, 1782: "I do also return thanks for your Lordship's kindness and Benevolence to your most humble Servant for to grant me also an abode at East Claydon; but my Lord permit me to Inform your Lordship, the place is ready to drop to the ground, and no floor to walk on, and if I go in Door by your Lordship's Permission, I have no Necessity to come out the same way, because I can crip throu in many other pleaces. Tharfore Please your Lordship to Grant me a little Reparasion, by your Lordship's Permission, one word to Mr. Webb all things then will be Agreeable accepted to your most humble servant, B. Bernasconi."

He has been paid £75 5s. 5d. by Mr. Webb for trophies and decorations for niches, etc., up to January 17, 1784; but later in the same year seeing an advertisement to Earl Verney's creditors to send in their claims, he writes urgently that the balance due to him of £15 15s. 4d. may be paid, "being a poor man with large Fameley in the town of Buckingham."

At the beginning of the eighteenth century Claydon must have had a picturesque and highly ornate Jacobean exterior enclosing much older fragments of building; the south front was furnished with gables, balustrades, and oriels; it was altogether charming, but hardly suitable to an eighteenth-century nobleman who "had a taste." The first Earl Verney and his son (with whom these letters are concerned) apparently began together to modify and improve this old comfortable house. Perhaps the brickwork of the north front, also the stable courtyard, with its admirable clock turret and the pink parlour in the new wing, with its modest-scale Venetian window, represents their joint work. Eventually the existing new wing, monumental in scale (two stories corresponding to three of the old house), was built. It would seem that at first this was intended as the complete addition to the house, and its reasonable size might be attributed to the father's restraint; but it is more likely to be the second Earl's first flight on his own account. It is illustrated on the opposite page.

These letters, however, discover Earl Verney (junior) embarked upon a scheme of building in which the existing front with its centralized composition was to be a mere wing in a balanced group of full classic severity and grandeur, a rotunda and dome forming the climax and main entrance. (See the drawings on p. 259.) This ambitious scheme must have been begun soon after 1760, and it is evident that the finishings of the existing wing were still in hand; the staircase at the back of it had apparently not yet been built.

Chelsea, 13 June 1768

My dear Lord,

Your letter . . . found me at work on y^r front—it was only this morn that I could get from Mr. Lightfoot *all* that it was necessary for me to know . . . should any further delay happen it must lay att my door, which I will take care to prevent —& you shall very soon have the Elevation etc.

I am very glad y^r Ldp. & the Countess got safe into the Country and found—good prospects there, ours in these parts are gloomy. There was last night a bloody, very bloody skirmish between the Coal Heavers & others—it is now discovered that many of the *Irish White Boys* who to escape the gallows left their native country are among them, and a most abandoned Banditti they are. Some I saw carried by the Soldiers to the Mansion this day—universal is the cry for an Execution—but a gallows, above the usual height. I am with my sincere compts to my Lady, concludes me to y^rself a most aff^e humble Servt.

THOS. ROBINSON.

* * *

Chelsea 21 June 1768

My dear Lord,

Being informed Mr Lightfoot is in Bucks, I send . . . a Quere of my own wch it is absolutely necessary should be answered before I can say anything further about the Soffit of the Ballroom. I gave him the front of the Hall including the Entablature so minutely figured that a Footman from the County of Tipperary could not mistake it if he would. . . . I hear y^r Lp & My Lady will soon be in Town, on y^r way to Brighthelmstone, I hope, you will let me know of y^r arrival in Curzon Street that I may pay my respects to you there, being with the greatest regard & Sincerity

Y^r Ldp's most Obliged humble Serv^t

THO. ROBINSON.

The rotunda and ballroom were to be finished ready for occupation in 1770. How much of this ambitious scheme was completed it is impossible to say; the main structure (with its back withdrawing-room) was certainly built, including the cupola; but there is no indication as to whether the interior decoration was really finished.*

* See introductory note on Bernasconi.

Chelsea 2^d July 1768.

My dear Lord,

. . . . I own I am extremely concerned & mortified that Mr Lightfoot does not forward the plans & directions, as soon as he receives them from me, for Mr Clegg, in his letter to y^r L^{dp} dated 30 June—I mention'd y^t circumstance to y^r L^{dp}, but in future to prevent delay on this head, I desire Mr Clegg would send his Queries directly to me, should I want any information from Mr Lightfoot, I will send for him, if not he will receive an answer by the return of the post, this will save trouble, but what is of greater consequence, prevent any loss of time in future, as to the pushing forward y^r works & I further desire he would let me know what directions or plans, he actually does receive from Mr Lightfoot, as coming from me—if after this any delay happens, I will take the blame on my self, but be assur'd my Lord, that will not be the case, should they litterally follow, what is laid down as above, for I declare, I never had a work more att heart, than to compleat, with all conven^t dispatch these noble rooms, & make no manner of doubt to y^r L^{dp}'s & Lady Verney's Satisfaction & to the approbation of the World.

I have enclosed in this letter two designs as follows:—

1st—plan of the Ball room—exactly figur'd—is viz. an ans^r to several Queries in y^r L^{dp}'s two last letters—y^r L^{dp} will see the necessity of the chimnies being placed opposite to the windows, otherways the exactness of the intercolumnations etc. cannot be preserved, any alterations of the chimnies on this head, cannot be great, & may easily & without much expence be perform'd.

2^{dly}. A Sketch of the Truss & some Queries thereon wch I desire Mr Clegg would ans^r on this Sketch & send it to me by the return of the post, as I can't finish the roof of the Observatory, till I have this return'd to me, after which you shall not be long with^t that roof.

There remain now only three Queries, a. b. c. to be ans^d.

viz. a. The heigth of the Niches in the Hall, ans^d 22 feet,
b. (There should be no shutters to the windows wch are to be shut up, the Stuco, to be painted black.
c. (The recesses over the door & for the Bass-Relievs to be 10 f. deep.

I shall certainly wait on you this Summer & remain most truly y^r L^{dp}'s most oblig'd hum. Serv^t

THO. ROBINSON.

The personal side of these letters is little less interesting than the architectural. There is, firstly, the relationship between Sir Thomas and his client—an unusual one to be sure, for owing to the Ranelagh business the Earl seems to receive as much money from his architect as he pays.

But the real interest centres around the mysterious figure of Mr. Lightfoot; who and what was he? A contractor, it would seem, but that unsatisfactory form of a contractor who worked under no contract. Moreover, he was on the site before Sir Thomas, and had been given, in the earlier work, a considerable free hand in the design; "this ignorant knave, with no small spice of *madness* in his composition" (according to Sir Thomas), even had the "impertinence" to allude to himself and the baronet as "two of a Trade."

Sir Thomas describes him as a mere middle-man, whose operations were only likely to add to the cost—his taste, though possibly suiting the Earl, he considered execrable. If, however, he was responsible for the bedrooms, about which Sir Thomas was indifferent, then Lightfoot's "spice of madness" had a considerable zest about it.

Chelsea 30th July 1768

My dear Lord,

Tho' it is some time since you heard from me, by the perusal of the enclosed to Mr. Clegg dated 19th inst. you will perceive I have not been Idle, I have also sent another letter to him dated 21st & a Packet enclosed. I have also seen Mr Rose & with regard to the Two Designs for the Staircase marked B.6; the first was too formal, the other which your L^{dp} chose better suited Mr Lightfoot's work,

Mr. Lightfoot
and the plans.

Mr. Clegg and
Mr. Rose.



THE TOP LANDING OF THE STAIRCASE.

presumably by Mr. Rose, differs in character from the wall decoration, the boy between two dolphins over the lower door to the right.



THE STAIRCASE OF MAHOGANY WITH INLAID EBONY AND IVORY.

This staircase is the sole remaining work of Sir Thomas Robinson. It will be noticed that the ceiling, presumably by Mr. Rose, differs in character from the wall decoration, the boy between two dolphins over the lower door to the right.

The Bucking-
ham Coach.

The Great work for the Cove of the Ballroom Drawn at large will be sent by the Buckingham Coach & to be left at Winslow, next Thursday, so that they may employ double the N^o of Hands they have & the work will with Expedition go on & be finished by the Time agreed on viz: Lady Day 1770.

I now thank your L^{dp} for your two obliging letters, I am sorry anything carries you to the Sea, yet, when there I hope you will not come away without your arrand; I have observed too often those who only go to Medicinal Springs, or to Bath in the sea, *Health only being the Motive*, hurry themselves back to their own beloved Seats & Families, & often so far from gaining the Object of their Journey Return back worse than they came. . . .

It was a very lucky circumstance y^r L^{dp} sent Clegg to Town. I will not complain of bad Intention but had he not come up, I never should have got exactly all the demensions wanted in order to compleat the Designs as they ought to be, to prevent future Alterations or any more pulling down etc. Now my Lord, *pour faire bonne bouche*, Permit me to say a word or two upon the works you are now engaged in, viz. Two of the most Princely Rooms in Europe; you are also working upon 3 other Rooms, which from their Magnitude & Proportions would be also objects of Admiration, had they not been in a too Close Neighbourhood with the others.

Lady Day,
1770.

Your L^{dp} has given me leave to say, The two First you would have the Key turn'd & Ready for Furniture against Lady Day 1770—extend your Comission & Orders & give me the same Authority viz., to say it is your pleasure & Orders to me not to have a single workman neither in the House, Court, or Offices by the same time, & I will answer my Life & honor the whole shall be done, that your L^{dp} & Good Lady Verney may pass the Remainder of your Lives at that most Noble Seat, in Peace & Quiet & no Dirt about you—for if the Courts behind & the Terraces before the House are not included in those orders & finished accordingly, I shall think nothing Done—

Lord Carlisle constantly Settled with me each year how much was to be done that year.* I knowing that he never was disappointed, nor had the least Trouble, Such will be the Case att Claydon, your Lordship shall see every design for the Finishing, which when it has Received your L^{dp}'s approbation, I will be answerable, without giving your L^{dp} any further Trouble, it shall be well done & within the period of Lady Day 1770—

As to the Furniture, the work of the Upholst^r is clean work & within the above mention'd Period, if a good look out be made, very Magnificent & fine pieces may be bought little the worse for wear, & on very reasonable Terms.

The Organ.

Your L^{dp} seems to wish that a place might be made, for your Organ, in the Centre between the two Chimnies in the Ball Room, & by what I can learn the Organ is not above 7'10 wide. The small Church Organ is 10 by 15 & the largest 20 by 30. One of your L^{dp}'s size will make no Figure in that Room. The properest place for your Organ is at the End of the Saloon between the Doors; that is a very Noble Room 33 by 49 and 25 high & is a proper Room for Comfort or Musick. When I see your L^{dp} I will speak further on this subject, and convince you of the propriety of what I now assert.†

The Staircase.

Mr Rose has been with me . . . complaining that Mr. Lightfoot retarded the Staircase by not sending the instruction wanting. I beg your L^{dp} would write to him on this head. Mr Rose says he can finish the Staircase & the Two Ceilings by Xmas, if

* At Castle Howard.

† Posterity has confirmed Sir T. R.'s judgment; in 1898 an Organ 8 ft. wide was put in the place in the Saloon which he selected.



A DOOR ON THE FIRST FLOOR. THE DESIGN OF THE BOY AND DOLPHINS IS IN PLASTER.

not retarded by his Joyners. The Staircase will be very Noble and Great, Mr Rose's part very beautiful indeed, & when compleated it will be one of the great works of Claydon. Lord Shelburn has lately shewn me his House in Town. The Staircase of your L^{dp}'s is much bigger than his, but take it all in all tis a noble Town House, but too bigg for any Family. His Eating Room is very Striking, furnished with 11 antique Statues, that is now the reigning fashion Statues & Marbles, no House in the Kingdom will be so well calculated for this kind of Furniture (the finest & most noble of any) as the House at Claydon.

Lord Shelburn's
Staircase.

You will now expect some News of Ranelagh, we Intended Shutting upon the 12th inst. but were desired to keep open for the Royal Dane who is expected next week . . . as my letter is already spun out so great a length I will now conclude & my next shall be confined to Ranelagh & the News of the Metropolis, only desiring you would acknowledge the Receipt of this, which with my Compts to Lady Verney concludes me to your Self.

News of
Ranelagh.

My dear Lord, Y^r most
obliged humble Serv^t

THO. ROBINSON.

to the R^t Hon^{ble} the Earl of Verney
att Southampton. Hampshire.

On Earl Verney's death in 1791 the house went to his niece, afterwards created Baroness Fermanagh, whose resolute character is shown in her portrait by Abbot, at Claydon. She made short work of the rotunda and ballroom, and sold the materials; the cupola was supposed to have gone to another great house, and Sir Thomas's "Princely Rooms" were thus destroyed almost before they were completed.

The staircase, however, (illustrated on the opposite page) still remains; this is presumably Sir Thomas Robinson's work, the only remaining fragment of it; and it is sufficiently remarkable to leave one regretting the rotunda and ballroom.

It consists of three elements: the plaster work of the walls and ceiling, the parquet of the stairs, the handrail. The plaster work, if not original in idea, is certainly exquisite. The wall medallions are of an infinite grace, and one particular motive of a youth standing between two dolphins as over-door is so delicious as to suggest Italian authorship—at any rate of the figures (see above). The parquet is, indeed, a puzzle; it contains none of the stock-in-trade motives of the woodwork of the Adam period. It is rather Oriental in its pattern, with a sparing use of black and punctuating white dots. This effect of diaper-like richness could not have been bettered; the only period sign is the fluted enrichment to the risers. The handrail has a French delicacy about it, and is as lightly supported as the stair itself. The metal slightly rustles as the stair is walked upon, and this sound adds to its charm, as though the ears of corn were brushed by ghostly crinolines and skirted coats. To step into the cool seclusion of this hall of inlaid stairs produces the same emotional heightening as the contemplation of a Dutch landscape or the sound of a Schumann romance; it is a high work of art, but in a strictly domestic vein.

(To be continued.)

Les Baux - En - Provence.

By Vernon Blake.

With Photographs by G. Arlaud.

GREY before me, here faintly veiled in cobalt air, there arid and tinged with the tint of unbleached hemp, in immensity of plain lie the Crau and the Camargue. Straight ahead, beyond the prow of rock, l'Étang de Vaccares gleams, electrum-like beneath the suave sun of this mid-December day. And all along the wide horizon is strained the distant sea.

I have come out into the sunlight the better to sense the strangeness of the place, this isolated Acropolis, three sides precipitous, which juts forth as a southern spur of the Alpilles, high above the last level tract of France.

The sky is barred with pale blue and the silver of long lines of cloud like those which Veronese so loved to strike across the depths of some vast canvas enriched with column shafts, and lordly figure groups. Full of light, winter shadows are long upon the dusty ground. The wall of rock, which shelters me from the sharpness of the mistral blowing down from the north, would seem to have marked the limit of the neolithic settlement. From here on towards the sudden precipice it has often been my lot to pick up fragments of prehistoric pottery, flint arrow-heads, or the "laurel leaf" of a lance. But we find no trace of things earlier than the later age of stone. No palæolithic finds confirm human presence in the Bouches-du-Rhône at that distant time. Yet the land existed then. The hazard of conservation or of subsequent discovery? Neolithic leavings are not wanting at Les Baux. I myself have dug from an intact neolithic cave one of the largest vases of which I know (Fig. 1). It still stood upon the ashes of a fire, and was built about with sandstone forming a primitive hearth. Nearby we found, among many other things, a brachycephalic skull, trepanned and of curious shape.

Here on the Mediterranean coast we must count at least 4,400 years—so it seems—back from Christ to the close of the neolithic age. Over the long periods of bronze and iron it is natural that we should know nothing of Les Baux save that it was inhabited; to witness the fragments and objects that we find. Even with the founding of Massalia, some six hundred years before Christ, history does not yet commence for Les Baux. Still the Phocæan Greeks were here. Their burial ground lay over there among the pines, on the hillside, though far below me, where I sit 700 ft. above the sea.



1. A NEOLITHIC VASE.

Standing in the entrance to the Author's House.

Fragments of black Greek pottery are not scarce, and I have even taken kylix and lamp unbroken from a tomb. Now and again one picks from the dust and debris of Les Baux a silver coin stamped with the effigy of Artemis.

Then, following on Greece, came Rome. Aix was colonized in 123 B.C. Again Roman coins and Aretime pottery testify. But, as well, the Romans have cut two reliefs in stone near the cliff's foot just below me. Erudition, though all proof lacks, wishes one group to be Marius, with Martha the prophetess, and Julia; but local superstition prefers seeing—despite the male toga—the three Maries—Les Trémaïé—Marie-Jacobé, Salomé, and their servant Sara, after the perilous voyage from Palestine. So sixty or seventy years ago a chapel was built at their feet.

All this region was of high importance in late Roman times. Arles is but ten or eleven miles away; and for Arles Maximian and Constantine strove. Constantius

himself was at Arles when the council sat there over the great Athanasian dispute. In 536, says Gibbon: "The Ostrogoths of Italy, unable to defend their distant acquisitions, had resigned to the Franks the cities of Arles and Marseilles; of Arles still adorned with the seat of a prætorian præfect, and of Marseilles enriched by the advantages of trade and navigation. From that æra they (the Franks) enjoyed the right of celebrating at Arles the games of the circus"; and he adds in a note that they probably used the Mint of Arles for striking gold coins current throughout the Empire.

So it is easy to understand that in this Provincia lingered on unto the coming of the Middle Age some trace of the past Empire's elegance. Poetry and the arts were cultivated here while Northern France was still barbaric, still the prey of Burgund raids. The *Langue d'Oc* was then a polite and literary language of the times. Even our Richard, he of the Lion Heart, would seem to have written in it a "complaint"; though it is true that the verses have been equally preserved in old French, the northern *Langue d'Oïl*.

Nom meravilh s'ieu ai lo cor dolen
Que mos senher* met ma terra en turmen.†

writes he while praying for his "men," his "om," and his

* The King of France, Philippe Auguste.

† Wonder not if I have dole in my heart
That my Lord puts my land to torment.



2. THE HOTEL DE MANVILLE.



3. LA TOUR SARRAZINE.

"baron, Angles, Norman, Peytavin e Gascon," to pay his ransom, to liberate him from captivity.

But of nearer interest to Les Baux was Bertrand de Lamanon, for Lamanon is almost within sight, would he were it not hidden by the shoulders of the hills. He is author of one of the most delicate poetic leavings of these early days, delicate as the poignant line of later Villon, but wanting in his tearful mockery.

Ai !
 Qu'ieu aug que la gaita cria
 Via sus, qu'ieu vei lo jorn
 Venir apres l'alba.*

runs the lilt of Bertrand's refrain.

* Ho !
 For I hear the watchman cry
 Up, for I see the day
 Follow on the dawn.



4. A GENERAL VIEW OF THE VILLAGE.



5. THE RUE DE LA PLACE AND THE CHURCH.

Here, among the ruins of Les Baux, such far-off times seem nearer to us, for may not Cembelis, may not Audiartz, may not Bels-Mirallh—fair names of so long dead fair ladies—have gazed, too, upon these donjon walls that still cling, though reft asunder, to the bare rock's top? Was it Pons le Jeune who built them before the fateful year 1000? If so, the donjon had already been standing centuries when Bertrand de Born sought, with whimsical fancy, to construct from the separate beauties of Bels-Mirallh, of Chales la Vescomtal, of each and every lady he met, an imaginary and perfect mistress to console himself for the loss of Maeuz de Monthanac, who had unjustly quitted him. From Cembelis he takes her "Frescha color natural," while Chales lends her throat and breast. And so he goes "per tot achaptan," everywhere begging "De chascuna un bel semblan," from each some beautiful appearance, to make for himself a *Domna Soisseubuda*, "Tro vos me satz renduda" (until you shall be given back to me).

Les Baux was renowned for its Court of Love, where gracious ladies sat in judgment on such fancies, and rewarded the victor of a poetic contest with kiss and crown of peacock feathers. One cannot speak of Les Baux without touching on these gracious *cours d'Amour*, yet I must not dally overmuch with these souvenirs of past verse and fantasy, with this swan-song period following on the classic times, and coming before the final rise and precedence of Northern France. Soon was to come the new learning, the Renaissance, but before that coming Les Baux had already attained its apogee.

The sun has set, and in the sudden chill of winter evening I have regained the house, with its low-arched entrance, its spiral stairway, built in stone when the sixteenth century was young or had not yet begun. In 1584 my house belonged to one Peyre de Jehannon; so an entry in the *cadastre* of that period tells us: "Item maison a la place, confronte de levant traverse visinale de midi maison de Me. Salomé de cochant muraille de la ville, de bise lad. place. 14Fl. 8s.," runs the casual spelling of the time.

Till some fifty or sixty years ago the only track which climbed to Les Baux was the bridle-path roughly paved with stone which winds up the sharp drop just below my windows. Fifty yards from here was the Porte Eyguières, which a portcullis once defended. The gate was rebuilt in 1625, and the present wooden doors were put in place fifteen years later, as a protection against the plague then raging in Arles. But modern progress could not be neglected. A new carriage road was driven over the mountains to the region of St. Rémy. A branch from it zigzagged up to the northern part of Les Baux, and to-day one enters La Cité Haute des Baux through a breach made in the Maison du Roi, and under the remains of two magnificent Renaissance chimneypieces, now unexpectedly suspended overhead on the wall of the house (Figs. 11 and 12). The house was built in 1499, and tradition has it that François Premier once stayed here; hence the royal name. The southern face of the house was among the most interesting in Les Baux until a few months ago, when the officials of the Monuments Historiques gave orders for the refectory of the roof without even coming to examine the building. The only remaining

LES BAUX-EN-PROVENCE.



Plate II.

June 1926.

THE RUINS OF THE CHÂTEAU.



carved cornice in Les Baux fell to the ground, once the balancing weight of the roof was removed, carrying with it a youthful mason in its fall of about 30 ft. He is now in a most precarious state in the hospital at Arles. Nominally classed at least in part, Les Baux is in the hands of local officials who make out heavy bills for repairs, which are presented to the Ministère des Beaux-Arts at Paris. But year after year the relics of the past disappear from this curious site, visited by so many thousands of tourists the world over, and Paris remains indifferent to its conservation. How much has already gone during the few years of my residence here!

Two or three streets only remain to-day of the former town, which counted, during the fourteenth century, at least four thousand inhabitants. La Grande Rue still exists. It is of the width of a single cart; it should be remembered that no vehicles could reach Les Baux by the ancient paved way that climbed up from the valley, sole access before the recent road was made. The unbridled vandalism of the few remaining inhabitants has played, and is playing, havoc among the stately Renaissance façades which lined the street's length in former times. However, some few remain; the house of the *tabellion* Quenin, who dwelt there in the latter years of the sixteenth century, the Hôtel de Manville (Fig. 2), though ruined, still resist. Indeed, the façade of the hôtel, its mullioned windows with lateral pilasters and superincumbent architraves, is almost complete, and strikes a sumptuous note. Behind the building are some remarkable fragments of masonry that are little known; the skew cutting of the stones in a niche is unusually adroit. Much is to be learnt of stone technique at Les Baux, but it



7. THE LANTERNE DES MORTS ON THE NORTHERN WALL OF THE CHURCH.

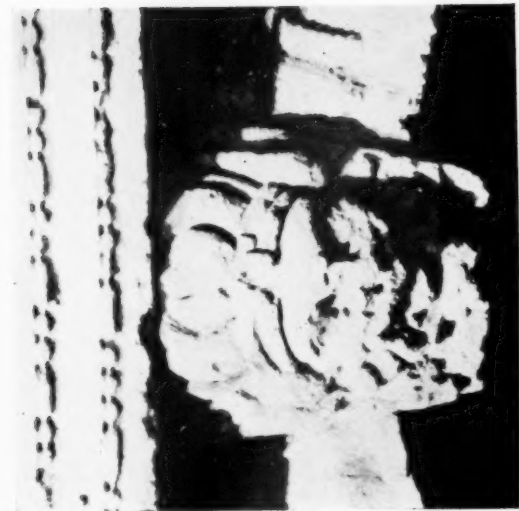


6. A CORNER IN THE RUE DES LAUSE.

is the reward of patient research among the fallen blocks, among remnants of arch, among remains of buttress or of chimneypiece.

The chimneypieces are, perhaps, the special triumph of Les Baux. Like all the rest of the architecture they show an unusual sense of exact co-ordination between design and material, of the type of ornament which is just fitting to the tertiary molasse on which and from which the buildings are constructed. Hardly a house in Les Baux that does not run back into the rock itself, hardly a wall which is not in part the untouched natural stone left as it was *in situ*. The city seems a flowering of human thought and artifice, which runs but lightly over the steadfast stone; so that, from a little distance, house and castle confound themselves with the tortuous outlines of the cliffs and hills. Many chimney-pieces still exist almost undamaged, others have fallen in part, leaving the design still visible. No two are alike; though preference is often shown for a deep, heavy mantel with doubly curved sides. Supported by slender columns it should appear ponderous, yet the proportions are always so nicely adjusted that all sense of heaviness is avoided, and the tremendous overhang of stone seems natural and well poised.

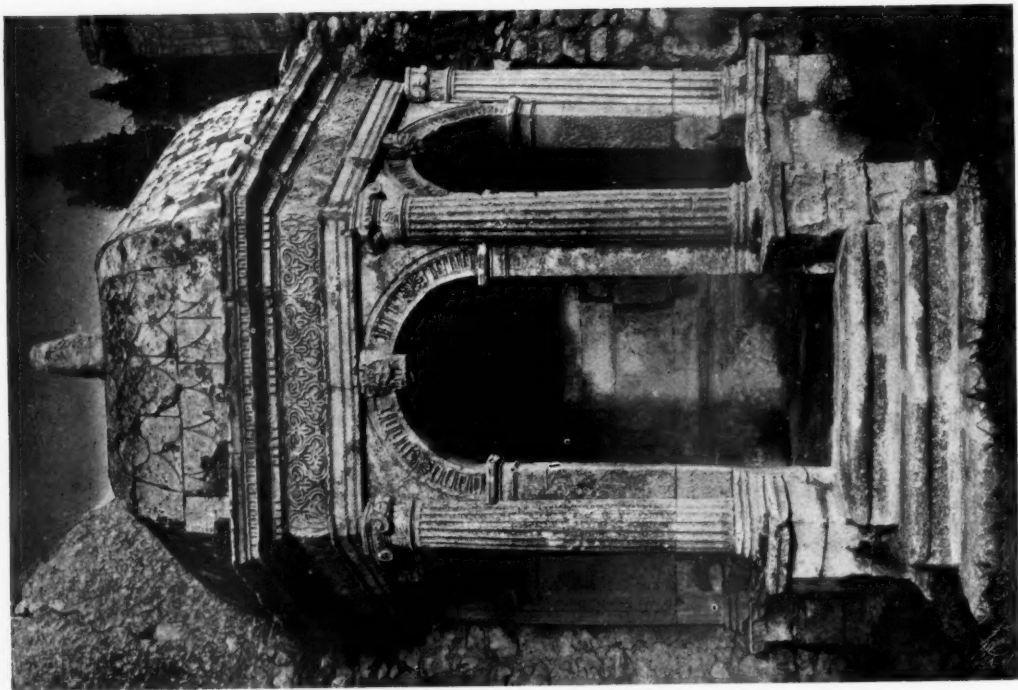
Opposite the Hôtel de Manville, formerly part of its dependences, stands a perfectly preserved Renaissance window, though the building to which it belonged has almost entirely disappeared. On the architrave is cut the *devise* of the Geneva protestants: *Post tenebras lux*, followed by the date, 1571. Claude II de Manville embraced the cause of



8. A MASK FROM THE PAVILION OF THE REINE-JEANNE.



9. A MASK FROM THE PAVILION OF THE REINE-JEANNE.



10. THE PAVILION OF THE REINE-JEANNE.



11. A RENAISSANCE CHIMNEYPIECE AT LES BAUX.



12. A RENAISSANCE CHIMNEYPIECE. The construction on the left is a later addition.

the Reform, and established a meeting-house in this pavilion beside his hôtel. Remember we are not here far removed from the protestant Cevennes—indeed, their profile bars the farther side of the Rhône Valley when we look westward from the castle keep.

Were I to detail all that is of interest in Les Baux I should far exceed my space. The church I cannot pass in silence (Figs. 5 and 13). It is very passably conserved, and is unusually composed of three distinct naves, which are most cunningly harmonized,

although of very different epochs. To the right is the Romanesque, with three chapels hollowed from the rock. It dates probably from Carolingian times, and the ribs of the vault bear the early diamond-point decoration. During the twelfth century the second—and now central—nave was added. It shows the new-come ogival arch, as yet hardly broken from a continuous curve. The third nave (or should we now call it aisle?), though ogival for the most part, was built during the first period of the Renaissance. Thus we have an unusual horizontal transition of styles from south to north. The series terminates in an elegant *tourelle* of Renaissance mould, which springs from the centre of the northern wall. The crypt, to-day sealed up, served for long as burial place, and contains a vast number of skeletons. In it, when it was opened some years ago, was found the *chevelure d'or*, the golden hair, which, at the time, gave rise to so much imaginative surmise. Two of the bells, one made in 1467, the other in 1675, still hang in their twelfth-century belfry.

L'Eglise St. Claude, the ruins of the Romanesque chapel of St. Blaise, I must neglect. The hospital, with its now fallen arcade of column and spanning arch, is no more than a vestige by which one passes on the way to the rock platform of the Plan du Château (Plate II). Beyond, fine against the winter sky, rises the Sainte-Victoire over Aix; and, farther still, the Sainte Baume, nigh on sixty miles away.

Legend tells us that after the taking of Arles by Euric, a noble of his court built, in 485, the first château of Les Baux. For the exactitude of this it is hard to vouch. Yet as Les Baux affords a natural fortress it is easy to believe that it was defended from earliest times. The oldest parts of the present ruin would seem to owe their origin to Pons le Jeune in the tenth century, though other testimony would have it that the eighth century saw their birth. It would be wearisome to unravel the imbroglia of feudal discord which clashed around Les Baux. The interests of the kings of France and of Anjou, the courts of Barcelona and of Naples, Monaco, and the Dauphiné are inextricably mixed upon the complex pages. René of Anjou, at one moment master of the place, accorded the barony to Jeanne Laval, his second wife; but at the death of his nephew and successor, Charles du Maine, it, with the rest of Provence, passed into the hands of the astute Louis XI, who hastened to demolish



13. THE INTERIOR OF THE CHURCH.

through the rock itself, nothing has been able to efface; little save great masses of overthrown masonry, tremendous walls fallen, but still lying as unbroken blocks, so solidly were they built; passages, starting high up on a cliff and leading nowhere, empty except for the raving of the mistral through their length; doorways opening on space are all that still waits on to play a played-out part of phantom guard high over the plain of Crau, between retiring shadow and the sun.

The abbey of Montmajour, the chapel of St. Gabriel, the little known and visited Tour du Cardinal are within easy reach of Les Baux, and call for even detailed description had I space. But below the rock of Les Baux itself, in the Vallée de la Fontaine, stands one of the most exquisite examples of Renaissance builder's art. It is locally known as the Pavilion of the Reine-Jeanne (Figs. 8, 9 and 10). A minuscule domed shelter, it fills the corner of what is now a walled vineyard, but which was undoubtedly in former times a pleasure garden. The dome is double and of ingenious *appareillage*. Highly ornate though it is, the ornament is so judiciously subordinated to the whole effect that one bears away from the *ensemble* a sense of simplicity. Doubtless the whole is charming, but what especially arrests my own attention are the masks cut on the keystones of the three arches. I know of no more fantastic sculpture of that age, nor for that, perhaps, of any other, yet they remain unnoticed! Indeed, although I have often spoken of them, it is only since I have taken the photographs to illustrate these pages that I have been able to rouse interest in them. Isolated in a photograph their excellence is evident. On the building itself they so fit into place that the eye runs over them without perceiving their masterly handling. A pregnant lesson in subservience of detail to the whole.

A strange, wild place, Les Baux, a place of drought and sun, of grey sadness, of olive orchard, of pale springtime almond flower, and of ever-present scent of thyme amongst the hills. A place of fantastic rock, a place of furious gale, a place rich with memories of past times, of peoples that have gone; a place which now and again seems set in some landscape of the school of Sung, when white scarves of mist trail, half-crag high, along the mountain flanks. And as the years go by its buildings fall and pass away. The lingering traces of last feudal things dissolve.

the donjon. He left standing, however, the western wing as dwelling-place. Tired of the continual strife which raged round the stronghold of Les Baux, in 1631 the inhabitants themselves asked permission from Louis XIII to raze the fortifications. Allowed or inspired by Richelieu the final destruction was carried out, and to-day but little remains of this strange fortress cut in great part from the rock it crowns. A few remnants of carving, the moulding of a doorway, the towering height of the donjon, which, cut down

Lazard's Bank, Old Broad Street, London.

Gunton & Gunton and A. Victor Heal, Associated Architects.

Oscar Faber, Constructional Engineer.

By Sir Robert Lorimer, A.R.A.

IN his work on "The Meaning of Money," Mr. Hartley Withers states that the money market is the place in which money down is exchanged for the promise of money some day. He illustrates his meaning by taking the instance of a small boy at his prep. school, Jones minor, who realized "it might be to his advantage, in the lean and hungry days towards the end of term, to take five shillings in hard cash and to promise to pay seven-and-six after the holidays, when everybody's pocket is bursting with metallic evidences of family affection." He goes on to say that "this transaction, allowance being made for local and psychological variations, is a fair specimen of the business done every day in Lombard Street and in the other money markets of the world."

It seems, however, a far cry from the simple transaction described to the international business that is carried on in such a banking house as that of Messrs. Lazard Bros. & Co., where the complicated requirements of the business—so far as the arrangement of the building goes—appear to have been so perfectly met.

Messrs. Lazard have offices in London, Paris, New York, Antwerp, Brussels, and Madrid. They are not so much bankers in the ordinary accepted sense of the word as international financial institutions of the same character as Messrs. Rothschild's, Baring's, Hambro's, and other houses of the same kind, and the building has been worked out to meet their special requirements.

Regarding the main elevation to Broad Street, the idea of the directors was that it should have the character of a private rather than a public institution, and that the somewhat pompous and conventional treatment that is associated with the traditional bank architecture should be avoided. The plan published herewith shows how simple and straightforward the arrangement of the building is, both as regards the requirements of the bank



A DRAWING OF THE ENTRANCE FRONT.

and the situation of the two tenants' entrances in Old Broad Street and Adam's Court.

The principal feature of the ground floor is the large banking hall, which has been carried out with admirable restraint, the floor, wall linings, counters, etc., being of travertine. The mouldings are simple and appropriate, and all unnecessary detail of the dust-catching order is eliminated. The screens are of bronze and the woodwork mahogany. The majority of the public departments are housed in this main banking hall, which can be regarded as complete and permanent. The stocks department is in the back addition of the ground floor, and there is also a lower banking hall principally for the business of foreign exchange and coupons. This lower banking hall has been finished in travertine "stuc," a novel and successful experiment. The whole of the directors' rooms, board rooms, directors' luncheon

room, etc., are situated on the first floor, these rooms being reached by a separate staircase. The whole arrangement of this floor is admirably simple and, as the illustrations show, the principal rooms are beautifully finished with various woods, and reflect the greatest credit both on the designer and on the firm who carried them out. Particularly successful is the managing director's room, which is panelled in pine brought to a charming cool colour. It might be urged that the detail of these rooms is rather small and elaborate, more domestic than the character usually found in a bank, but the character is quite in keeping with the domestic note that has been given to the elevations.

The plans have been worked out in such a way as to make it quite easy for Messrs. Lazard Bros. to take over, for their own use, a greater portion of the building than they propose to use at once as and when the extension of their business requires.

As every architect knows, one of the most difficult problems

LAZARD'S BANK, OLD BROAD STREET, LONDON.



Plate III.

June 1926.

THE MAIN ENTRANCE.

Gunton and Gunton, FF.R.I.B.A., and A. Victor Heal, A.R.I.B.A., Associated Architects.

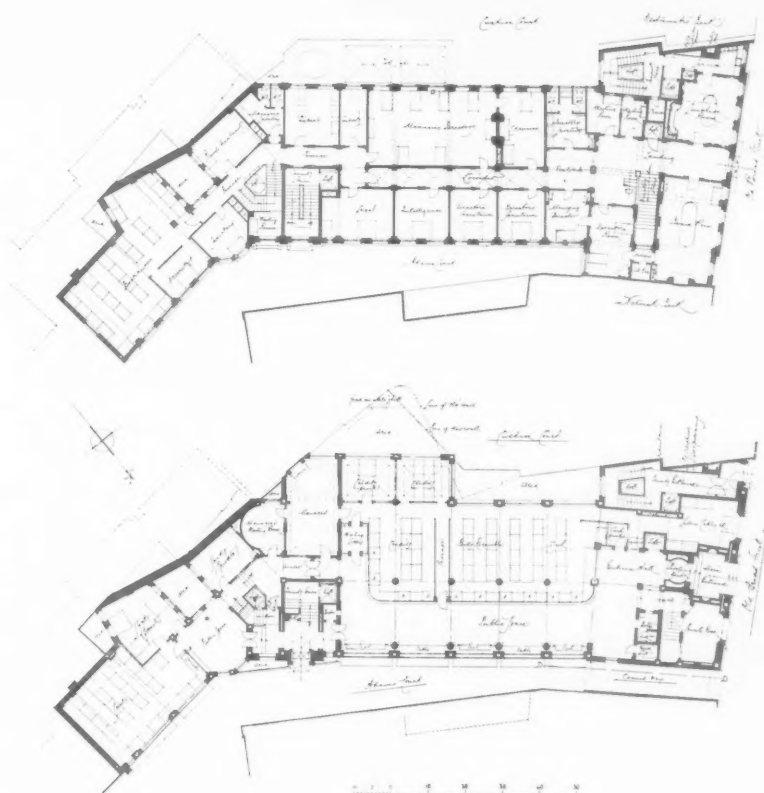




THE TENANTS' ENTRANCE IN OLD BROAD STREET.



THE DIRECTORS' ROOM.



PLANS OF THE GROUND AND FIRST FLOORS.



THE BANKING HALL, FROM THE BROAD STREET END.

in any building, but especially in a complicated city building on a cramped site, is to get all the services—heating, ventilation, sanitary fittings, electric lighting, telephones, etc., arranged in such a way as to give perfect service—to make everything invisible and yet accessible—and at the same time to ensure that the architectural dignity of the building is in no way spoilt by the intrusion of pipes or any other indications that these services exist. It is obvious from a careful examination of this building from the sub-basement to the attics, that the architects have taken an immense amount of trouble over the working out of these practical details.

Perhaps the most interesting and modern developments are in connection with the heating and the strong-room or treasury.

Of recent years ideas in connection with the heating of public buildings have been undergoing a radical change. We used to be told that heat rises and that the thing to do was to get your method of warming as near the floor as possible in order to keep your feet warm and your head cool. Now we are led to believe that heat is so obliging that it will do exactly what it is told, and that if you conceal your coils in the ceiling the heat will radiate down into the room like the blessed rays of the sun. We used also to be told that it was absolutely essential to have all pipes accessible. We are now told that the installation of jointless coils with welded connections from the mains can be made so perfect that it does not matter if the whole concern is behind the plaster. In Messrs. Lazard's premises this invisible panel-heating system has been adopted throughout. If the fabric of the building itself can be used as the source of

warmth the advantages are of course enormous, as the elimination of radiators enables the maximum use to be made of walls and floors. This is a feature of importance even in a bank, though of still greater importance in the case of a shop or large store where every inch is wanted as selling space.

Another interesting modern development in connection with heating which has been adopted in this building is the use of oil-fuel sprayed into the fire-box direct so as to eliminate all dust and dirt, the oil being led from the street into tanks placed in the basement. It is a novel experience to go into the heating chamber of a vast building, such as Bush House in the Strand, or Peter Robinson's great block, and find the place as clean as a teacup, and instead of two or three men stripped to the waist and running with sweat shovelling coal into the boilers, to find one man in a suit of spotless overalls walking about doing no more than taking an occasional look at his gauges.

Mechanical ventilation is also used for all the rooms in the occupation of the bank. Fresh air is drawn through a cleansing screen, mixed with ozone in a mixing chamber, warmed over radiators, and delivered through the building by an electrically-driven fan. Ventilation has been cleverly introduced into the principal rooms by piercings in the soffit of the cornices. This method is practically invisible, and does away with unsightly gratings in the walls or ceilings.

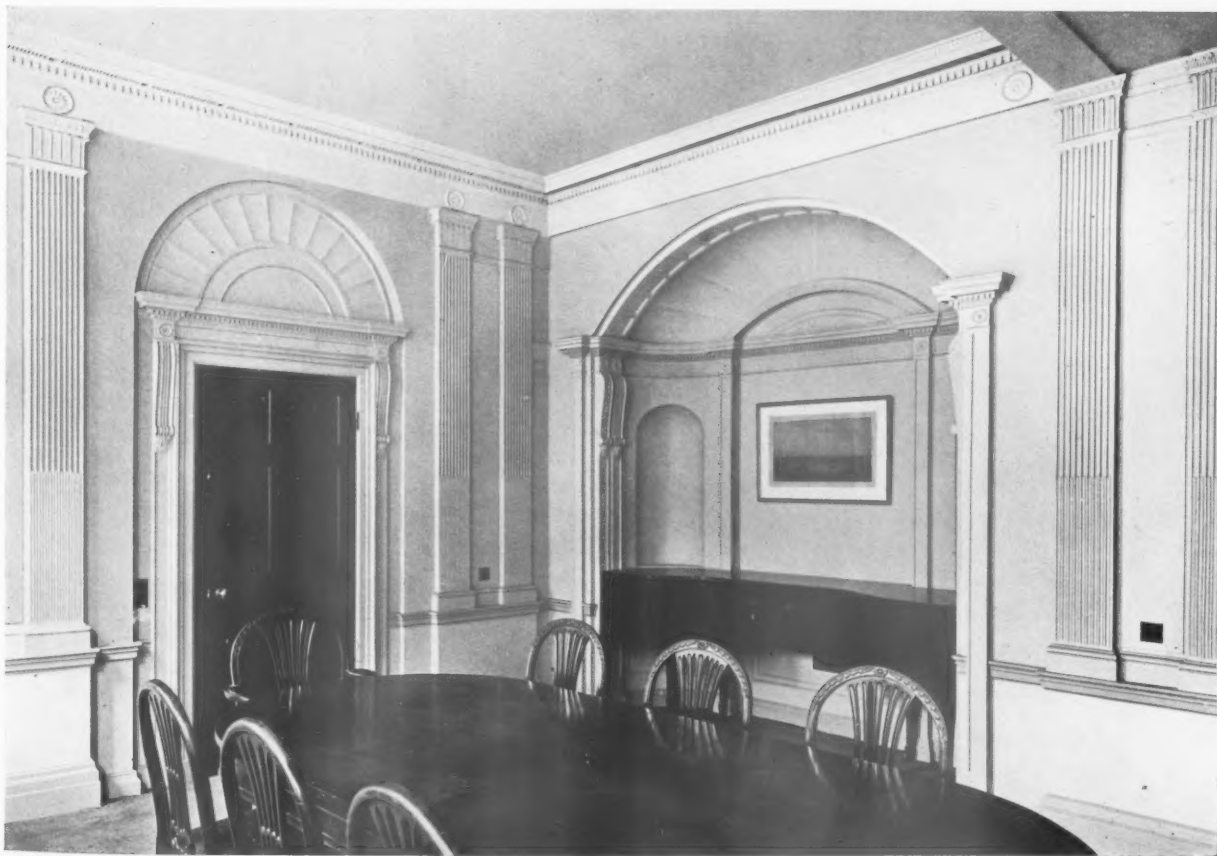
The treasury or strong-room installation of the modern bank is an interesting study, and Lazard's represents the very last word of "completely contented security."



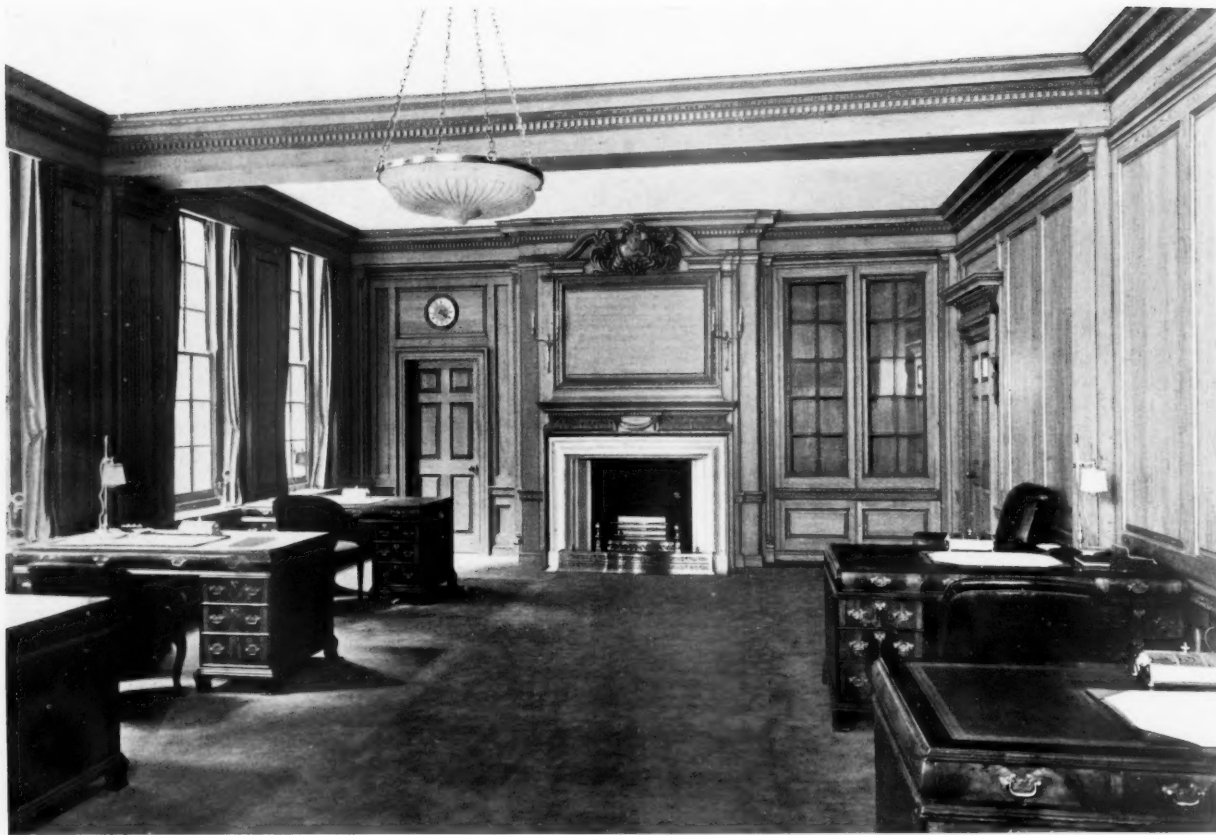
THE CORRIDOR FROM THE DIRECTORS' LANDING
ON THE FIRST FLOOR.



THE DIRECTORS' LANDING: THE DOOR TO
THE LUNCHEON ROOM.



THE LUNCHEON ROOM.



THE MANAGING DIRECTOR'S ROOM.



THE FIREPLACE IN THE MANAGING DIRECTOR'S ROOM.



THE BOARD ROOM.

The burglar who thinks he is going to penetrate the treasury of this bank must be an optimist indeed.

The treasury is an island structure, which derives no strength from the general building. The exterior is surrounded by a passage so completely controlled that surprise attack is impossible. If the superstructure collapsed it would not lessen its security. The total thickness of the reinforced concrete walls is over 3 ft. The main door weighs 10 tons, is perfectly balanced on ball and roller bearings, and has a thickness of 18 in. There is at the other end a small circular emergency door like the breech of a gun and this door also is 18 in. thick. The hinging and locking arrangements are of the most perfect description, a special point being that the doors when shut are hermetically sealed, so that in the event of riot or civil commotion the exterior of the strong-room could be flooded and yet the contents would not be damaged. The perfect ventilation of the strong-room is also ingenious and interesting.

The bank's book-room and the series of tenants' strong-rooms also have watertight strong-room doors and complete protection from fire.

There is a complete inter-communication telephone system, also an installation of synchronized clocks. The building has its own water supply, a borehole having been sunk 500 ft., the water-level standing at about 280 ft. below the surface. From this level the water is lifted to the pump-room and thence to the tanks in the roof, the machines being direct coupled to their electric motors and controlled by automatic starting gears in connection with float switches placed in the tanks—an arrangement which obviates the necessity of continual attendance.

Messrs. Gunton & Gunton and Mr. A. Victor Heal acted as joint architects, the latter being responsible for the elevations and the decorative working out of the interior, including the furnishings.

The satisfactory result achieved reflects the greatest credit on all concerned.



THE FIREPLACE IN THE BOARD ROOM.

The Pavilion and Swimming Pool, Prestatyn, North Wales.

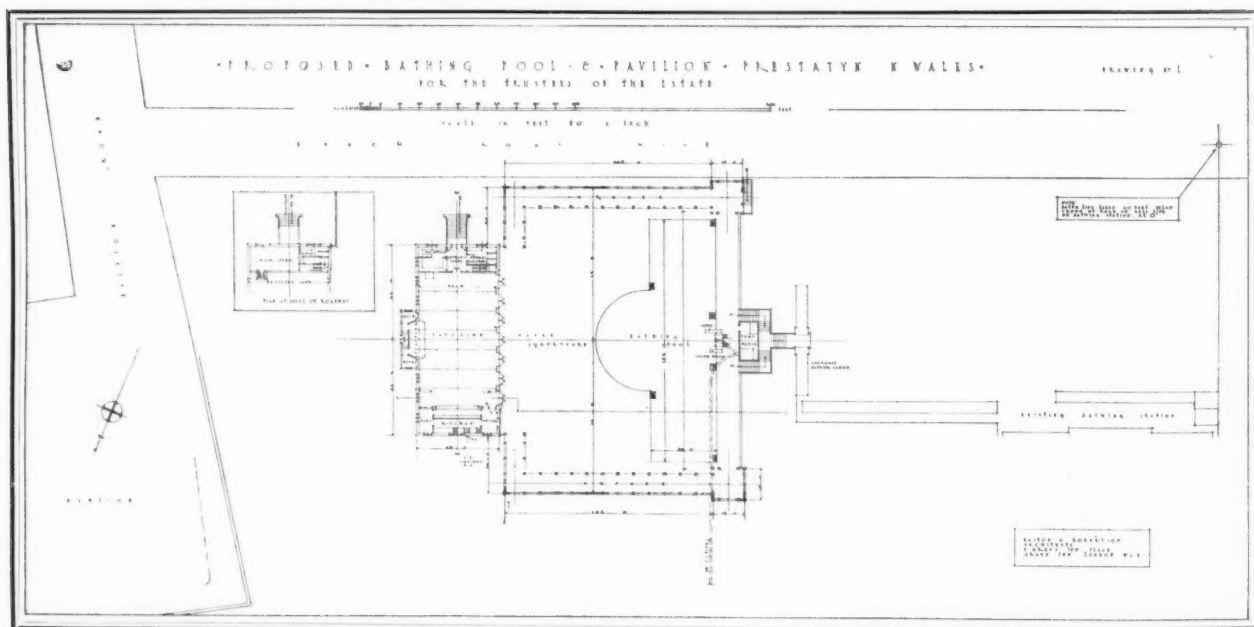
Designed by Easton & Robertson.

Prestatyn is one of those smaller seaside resorts which do not aim at the provision of systematized pleasures. The Trustees of Lord Aberconway's Prestatyn Estate wished, however, to provide facilities for sheltered bathing, music and dancing, and a social centre for the use of visitors and residents. It was decided to lay out the pavilion and swimming-pool across the sand dunes in order to give the maximum open views of the sea and mountains. Shelter from the wind and rain is provided by glazed and roofed wood colonnades surrounding the terrace of the pavilion on the north and south sides. The pavilion faces east, and terraced seating accommodation is surmounted by bathing cabins facing the western boundary.



The pavilion, pool, and terrace were built in 1923, and became so popular that a café was added in 1924, as well as the terraced seating accommodation on the western side of the pavilion. The sand dunes were levelled and retaining walls were built creating a courtyard about 7 ft. above the road level. This work, and the construction of the pool in reinforced concrete, was designed and supervised by Dr. Oscar Faber, direct labour being provided by the estate, with the assistance of the technical staff of the Croft Granite Company. The work included the laying of a pipe-line and intake for sea water, a difficult task in the absence of any other foundation but loose sand.

THE TERRACE.



A PLAN OF THE PAVILION AND SWIMMING POOL.



THE PAVILION FROM THE POOL.



THE WOOD COLONNADE ON THE NORTH SIDE.



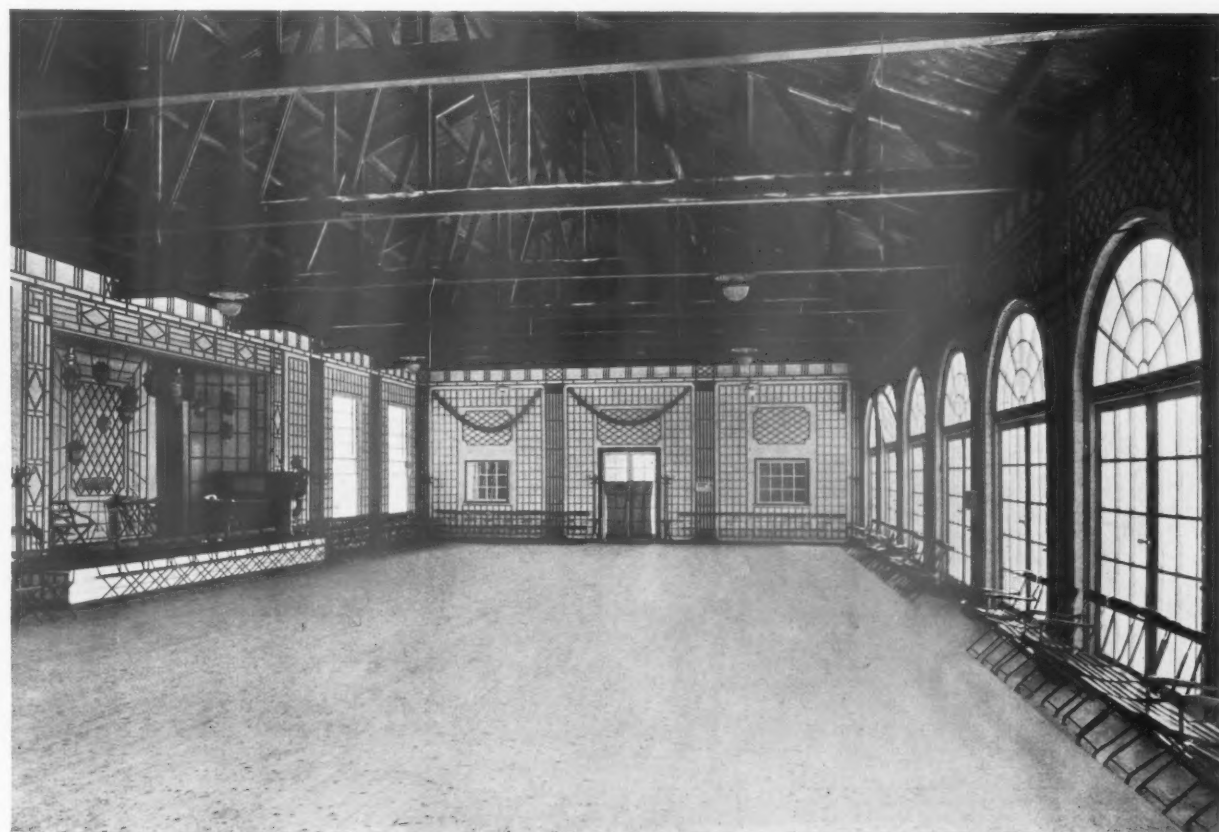
THE MAIN ENTRANCE OF THE CAFÉ.



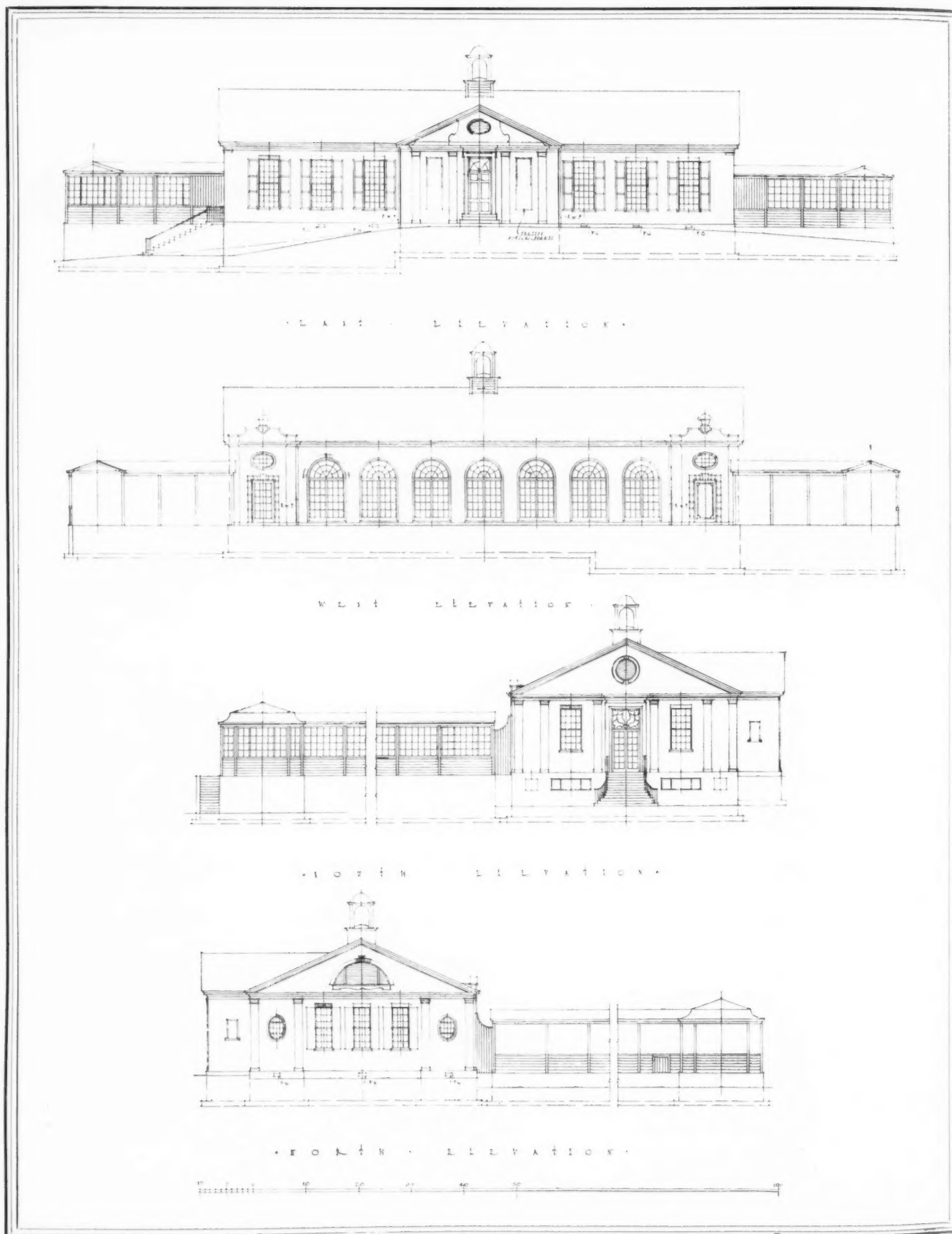
THE STAGE ENTRANCE.



THE INTERIOR OF THE PAVILION—CAFÉ END.



THE INTERIOR OF THE PAVILION—ENTRANCE END.



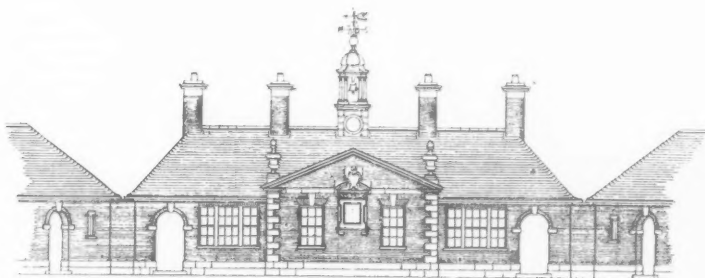
THE ELEVATIONS OF THE PAVILION.
 (The north elevation is shown as existing before the addition of the café.)

Homes of Rest for Miners, Hucknall, Notts.

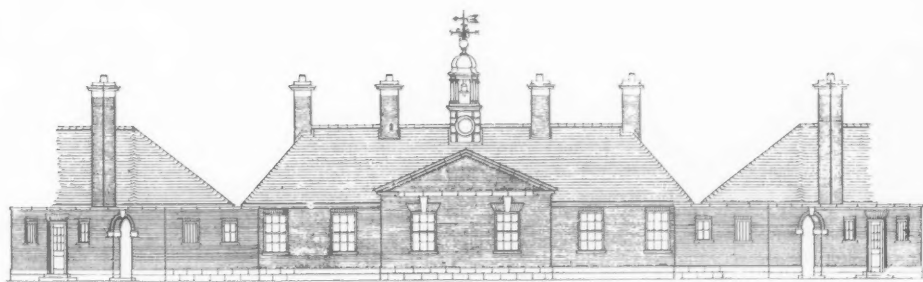
Designed by Sir Reginald Blomfield, R.A.



THE Homes of Rest were built for Mr. Julien Cahn to the memory of his parents. The materials used in the construction of the buildings were sand-faced Bottingham bricks and Clipsham stone. The roof is covered in sand-faced tiles. The design includes the lay-out of the grounds, the entrance gates and piers, the boundary walls, and pole hedges on the east end and west sides.



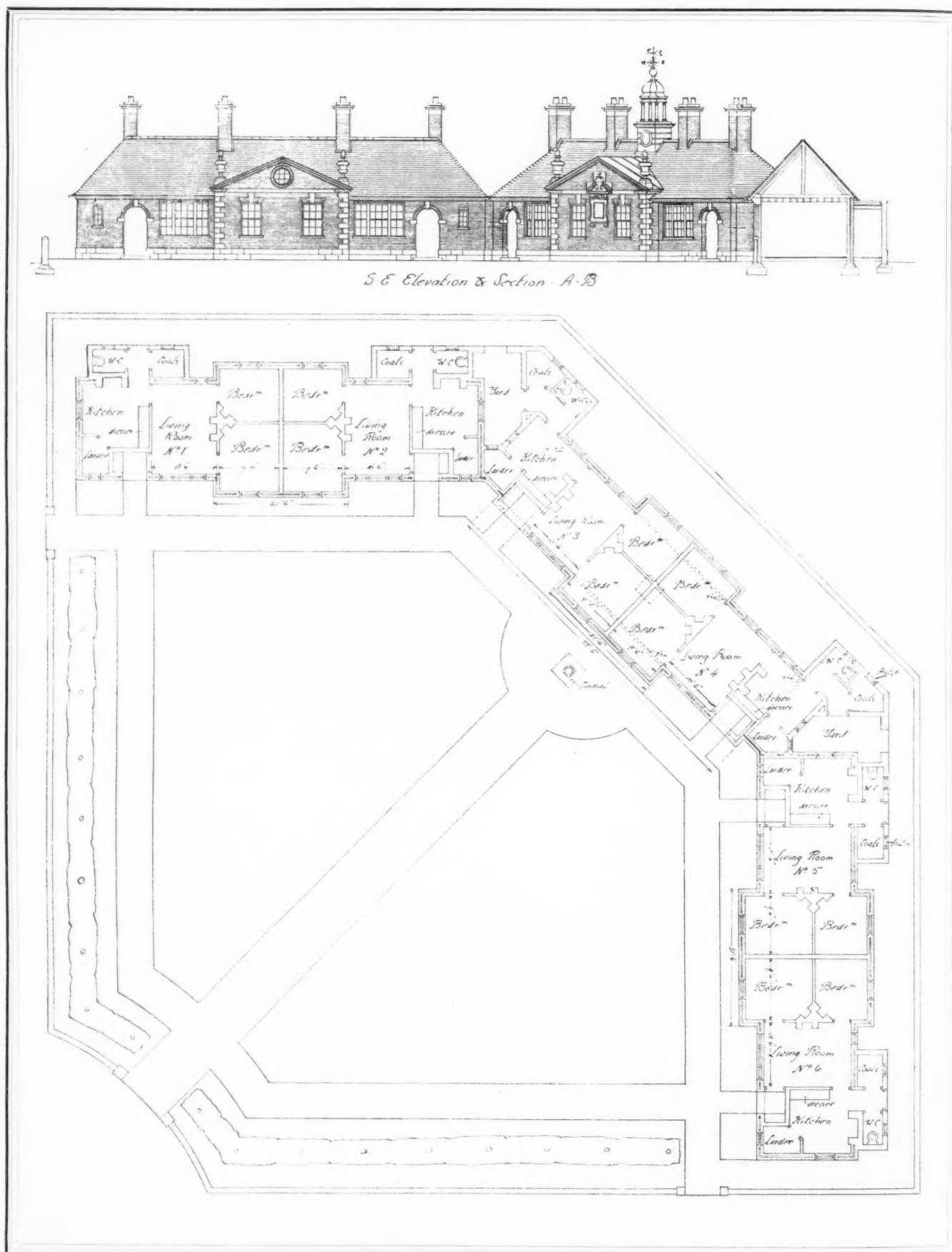
Front (S) Elevation of Centre Block.



N.W. (Back) Elevation of Centre.



THE FRONT AND BACK ELEVATIONS OF THE CENTRE BLOCK.



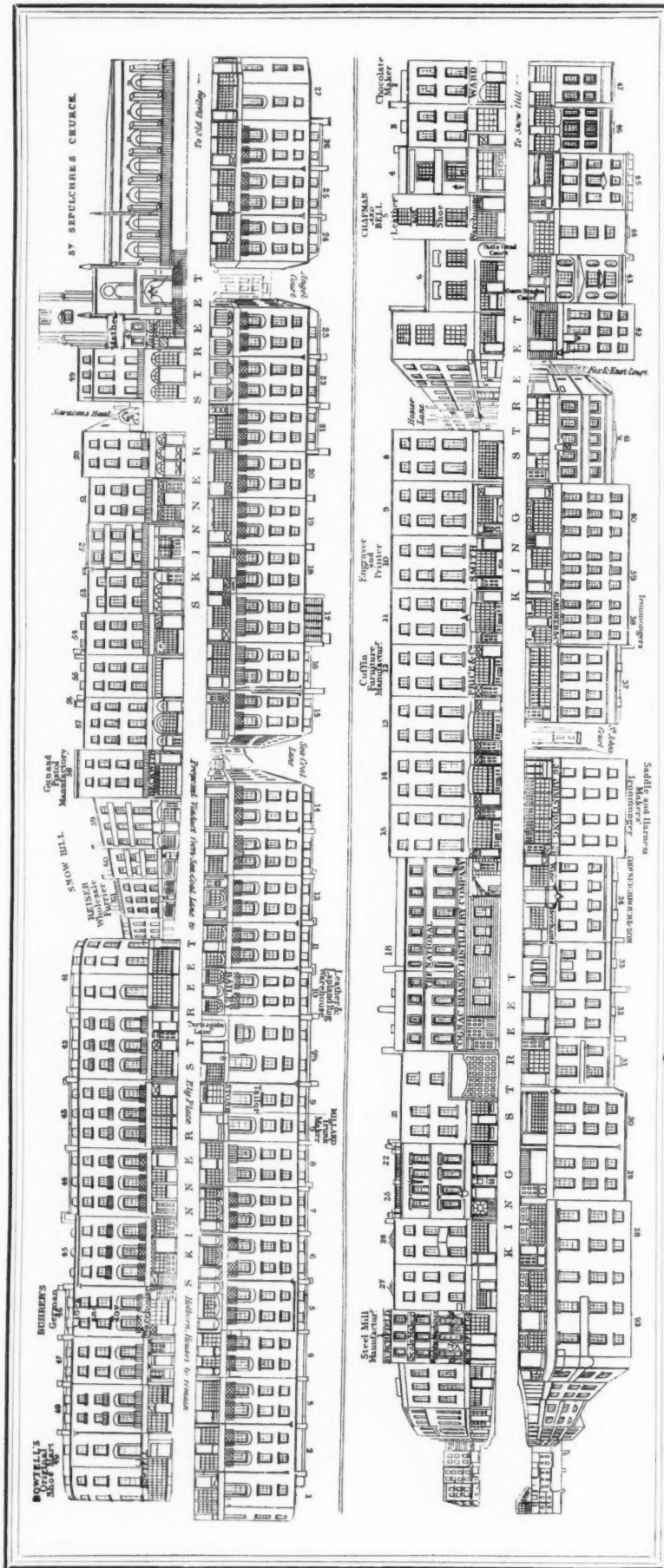
AN ELEVATION, SECTION, AND PLAN OF THE HOMES.



THE CENTRE BLOCK.



A VIEW FROM THE GROUNDS.



SKINNER STREET AND KING STREET, SNOW HILL.
No. 43 in Tallis's "London Street Views." Published about 1830.

"Skinner Street," says Tallis, "connects Newgate Street and the Old Bailey with Holborn Bridge and Farringdon Street, having a gentle ascent from the latter to the former. The early history of this street is somewhat interesting. It had been for ages one of the most inconvenient and dangerous passages within the metropolis. Its circuitous way, declivity, and other great obstructions to commercial intercourse, had rendered it a necessary object for improvement. A plan was suggested, by Alderman Picket, for remedying this evil; which, after great opposition, were approved, and he lived to see his suggestions for such considerable and splendid alterations sanctioned by the legislature."

"It derived its denomination from a highly respectable alderman of the name of Skinner. It is in contemplation to form the terminus of the Junction Rail-road at the eastern end of this street, adjoining St. Sepulchre's Church, when part of the Saracen's Head Inn, and the adjoining houses will be taken down. Proposals have been made which are likely to be acted upon, for forming a viaduct from the end of Sea Coal-lane, in this street, to Ely-place, Holborn-hill. This will cross the end of Farringdon-street, at the height of twenty-one feet. St. Sepulchre's Church is situated at the east end of Skinner Street. It is not recorded when it was first founded, but it seems, from a very ancient book, called the 'Customs of London,' that it was thus denominated, 'Edmund without Newgate,' called St. Sepulchre. Why it was called St. Edmund, it has not been ascertained. It was re-built in the year 1449; but again nearly demolished in 1666."

"The monuments are numerous. The most remarkable is that of Captain John Smith, governor of Virginia and admiral of New England, 1631. This gentleman deserves to be ranked with the greatest travellers and adventurers of his age. He was some time in the service of the Emperor Sigismund and the Prince of Transylvania, against the Grand

Seignior, when he distinguished himself by challenging three Turks of rank to single combat, and cutting off their heads, for which heroic exploit he bore a chevron between three Turk's heads in his coat of arms. . . . He hazarded his life in naval engagements with pirates, Spanish men-of-war, and other adventurers; and had a considerable share in reducing New England to the obedience of Great Britain, and reclaiming the inhabitants from barbarism. . . ."

"Sea Coal-lane or Lime Burners'-lane, is on the south side of Skinner Street, and is a narrow inconvenient street, conducting to Fleet-lane. 'It was so called,' says Stow, 'on account of burning lime with sea-coal; for I read in record of such a lane to have been in the parish of St. Sepulchre, and there yet remaineth in this lane an alley, called Lime Burners'-alley. . . .'"

"King Street, Snow Hill, formerly called Cow-lane, which name was altered into King Street, during the reign of George the Fourth. It is a great thoroughfare, leading from Holborn Bridge to West Smithfield. On ascending it, we perceive on the right, the extensive premises belonging to the National Cognac Brandy Distillery Company. . . . It is the invention of a chemist of the name of *Conrad Vetter*, the son of the city architect of Mayence, who was the first that introduced the manufacture of French Brandy into this country in 1824, under the firm of Wilson, Betts & Vetter, 93 Houndsditch. . . ."

"This street can boast of some of the most honourable and wealthy merchants that inhabit this great metropolis. We need only enumerate Messrs. Roper, Gardiner, and Armstrong; and last, not least, Mr. Neighbour, who had the honour of being selected as purveyor of Sherry and Madeira wine, for the memorable feast to Queen Victoria, at Guildhall in November, 1837."

Tallis's *London Street Views*.

XXVIII—Skinner Street and King Street, Snow Hill.



THE PREMISES OF THE NATIONAL COGNAC BRANDY DISTILLERY COMPANY

YOU may search the Clerkenwell district long enough before you will find a Skinner Street, for that thoroughfare has long since given place to Holborn Viaduct; and although a Skinner Street does exist, it is far away in Finsbury. King Street, on the other hand, is still there, running out of the now widened roadway, opposite Seacoal Lane, and leading, by way of Snow Hill, into Smithfield. In dealing with these elevations of Tallis, we have, for the most part, to point out changes confined to the houses and shops lining the various thoroughfares; here, however, the whole alinement of a street has been radically changed by a roadway which has been superimposed on another, and has in its course devoured a street which was hitherto considerable but which, in comparison with what has taken its place, appears to our modern ideas exiguous enough.

In this connection it is interesting to find that Tallis indicates on his little plan attached to the elevations, a proposed viaduct; while on the top elevation we begin at what he calls Holborn Bridge. The latter was actually a bridge which then crossed the Fleet Ditch at the bottom of Holborn Hill; but the former was not opened till 1869, and the indication that it was already thought of in 1839 shows how long this much-needed improvement was in getting materialized.

Another interesting point in this section is that Tallis prints along the roadway of Skinner Street the words "Holborn houses to remain," following the information that the proposed viaduct would run as far as Seacoal Lane. How this was to be effected is not stated; but one imagines it would have taxed the ingenuity of the engineers to have preserved the houses thus indicated, which happen to be in that part of the thoroughfare now carried over Farringdon Street.

We begin at the top left-hand corner with Bowtell's shop, which we noticed in the last section (for May). Ely Place is marked, although no entrance to it is shown, but one portion of Snow Hill is indicated as a quite considerable thoroughfare. Proceeding eastward we come to a once notable landmark, the "Saracen's Head," which stood one door from St. Sepulchre's Church, and which, so long as "Nicholas Nickleby" is read, will remain embedded in our memory, with that of Squeers waiting like some great spider for the flies whom his advertisements, giving the hostelry as a meeting-place, should deliver into his hands. Tallis tells us that "it is in contemplation to form the terminus of the Junction Rail-road at the eastern end of this street, adjoining St. Sepulchre's, when the Saracen's Head Inn will be taken down."

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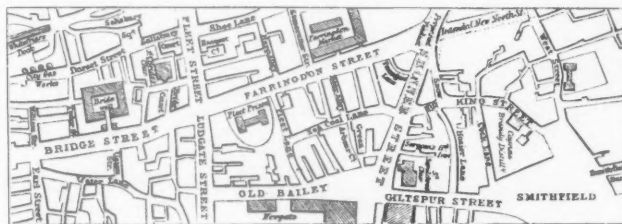
This, as we know, did not happen; and it was the formation of the viaduct which tolled the knell of the old coaching inn.

We must not allow St. Sepulchre's long and interesting history to detain us. It has been much restored and altered since Wren rebuilt it after the Great Fire; and as most people know its bell tolled for the criminals about to be executed at neighbouring Newgate or distant Tyburn; a nosegay, too, was presented here to those whom the cart was carrying westward to the setting sun of their lives. On the other side of Skinner Street we see Angel Court, which has no special history, and a little farther west, Seacoal Lane, which, besides being in existence in the time of Edward III, is linked on to our dramatic literature by being referred to in "The Alchemist." Farther along still is Turnagain Lane, under No. 9½, then a coffee house, kept by one Holman. For the most part the shops here were occupied by carpet manufacturers and leather-dressers, although there was a fair sprinkling of other trades up and down the thoroughfare.

If King Street is not so interesting as Skinner Street, it had at least one important business centre among its shops, viz., the National Cognac Distillery Company, whose frontage bulked so largely on its south side. This concern was started in 1838, so that it was quite a new one. Tallis's encomiums and prophetic optimism do not seem to have been realized, and Hennessy and Martell still reign supreme.

The name of King Street, as applied to this thoroughfare, was quite a modern one, for it was only in the reign of George IV that it was given to what in earlier days was known as Cow Lane. It was a steep street, and Tallis speaks of *ascending* it, on the way from Holborn Bridge to Smithfield. As Cow Lane it is mentioned by Ben Jonson, and Pepys, when he determined to set up a carriage, bought one here for £50, and was "mightily pleased" with it. Earlom, the noted mezzotint engraver, was born here; so that the street is not without its memories of the notable, although "cunning men" and fortune tellers seem to have once affected it. There were in Tallis's time several coffee houses in it: the Hope, at No. 27, for instance; and the Ladies' Charity School, at No. 37, was the one, first opened in 1702, to which blind Miss Williams, the friend of Dr. Johnson, left a legacy and her portrait. In 1847 this school was removed to John Street, Bedford Row. There is nothing very special to note with regard to the architecture of the houses in King Street, but No. 43, under which little Green Dragon Court runs, has some curious windows (it was occupied by Fowler, the confectioner), and No. 41, at the corner of the curiously-named Fox Knot Court (of which Tallis gives no tenant's name), is a square, comfortable-looking place, which ought to have been a tavern. The only by-way out of the thoroughfare concerning which any *data* are preserved, is Hosier Lane, which is known to have been in existence under that name in the fourteenth century. In Strype's day it was, he tells us, full of old timbered houses, and a great resort during the time Bartholomew Fair was being held, most of its houses being turned into drinking centres and so forth, for the occasion.

E. BERESFORD CHANCELLOR.



A PLAN SHOWING SKINNER STREET AND KING STREET.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

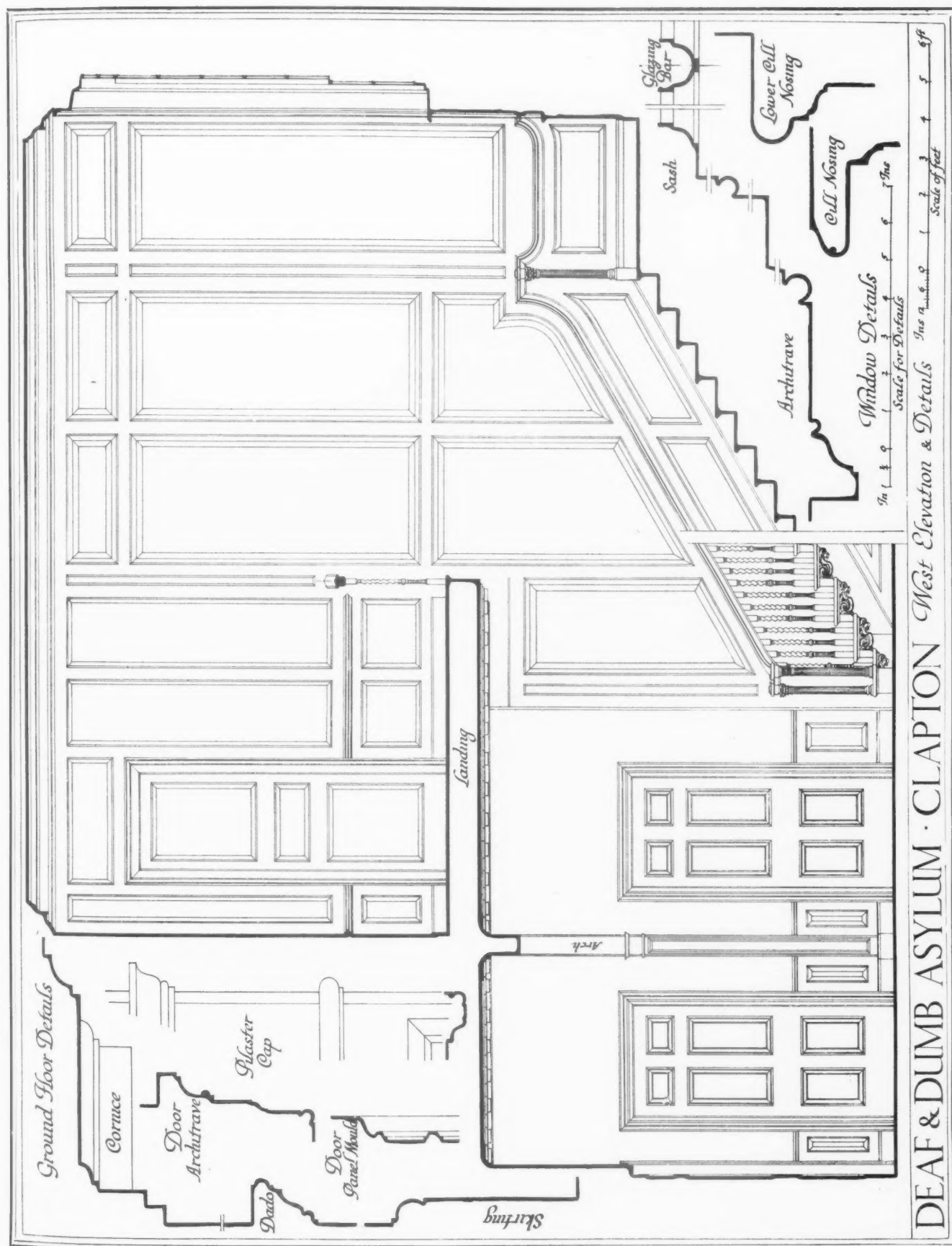
A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.
The Deaf and Dumb Asylum, Lower Clapton Road, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



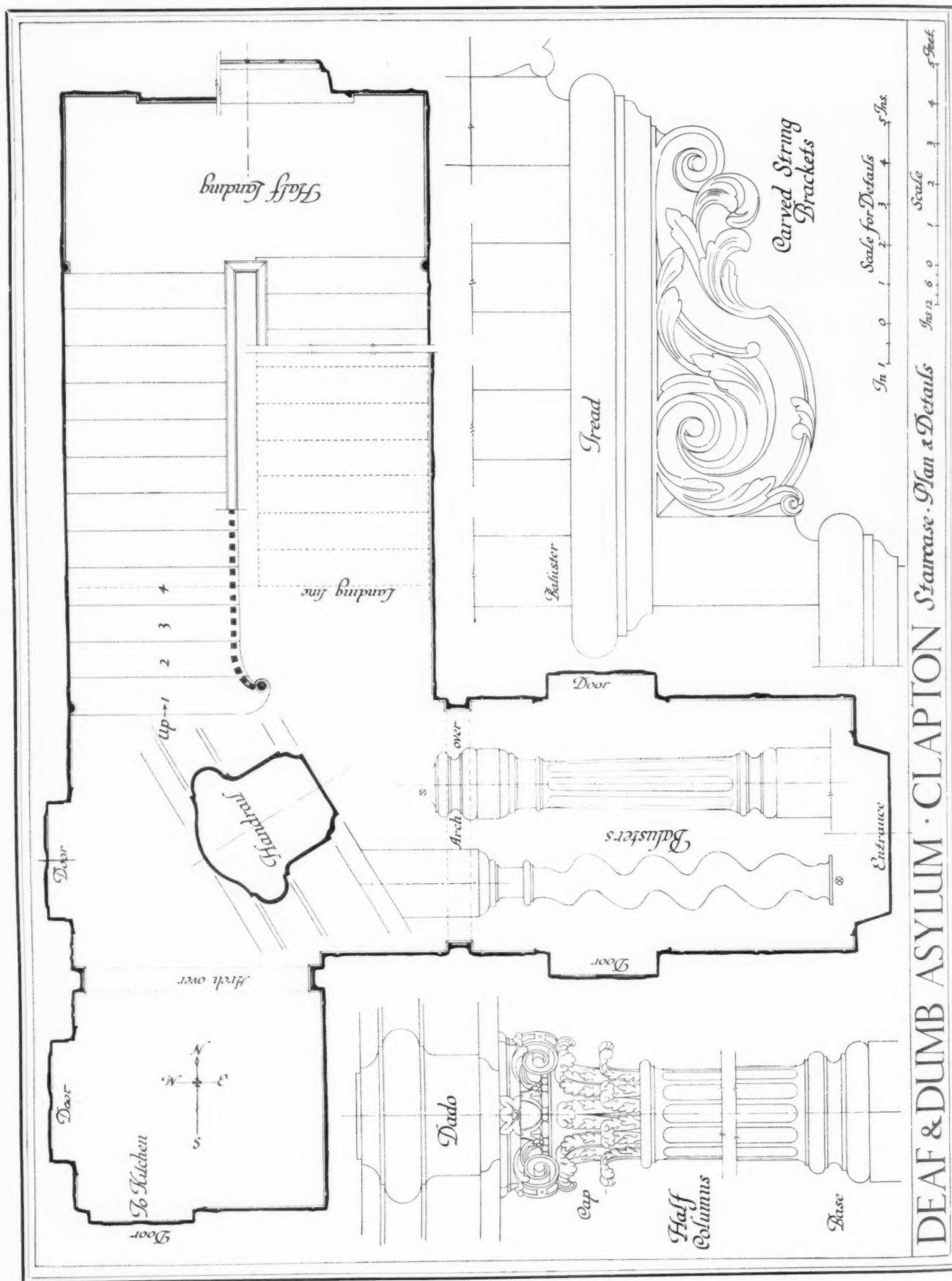
THE STAIRCASE.

The exterior of this house was illustrated in the May issue of THE ARCHITECTURAL REVIEW.



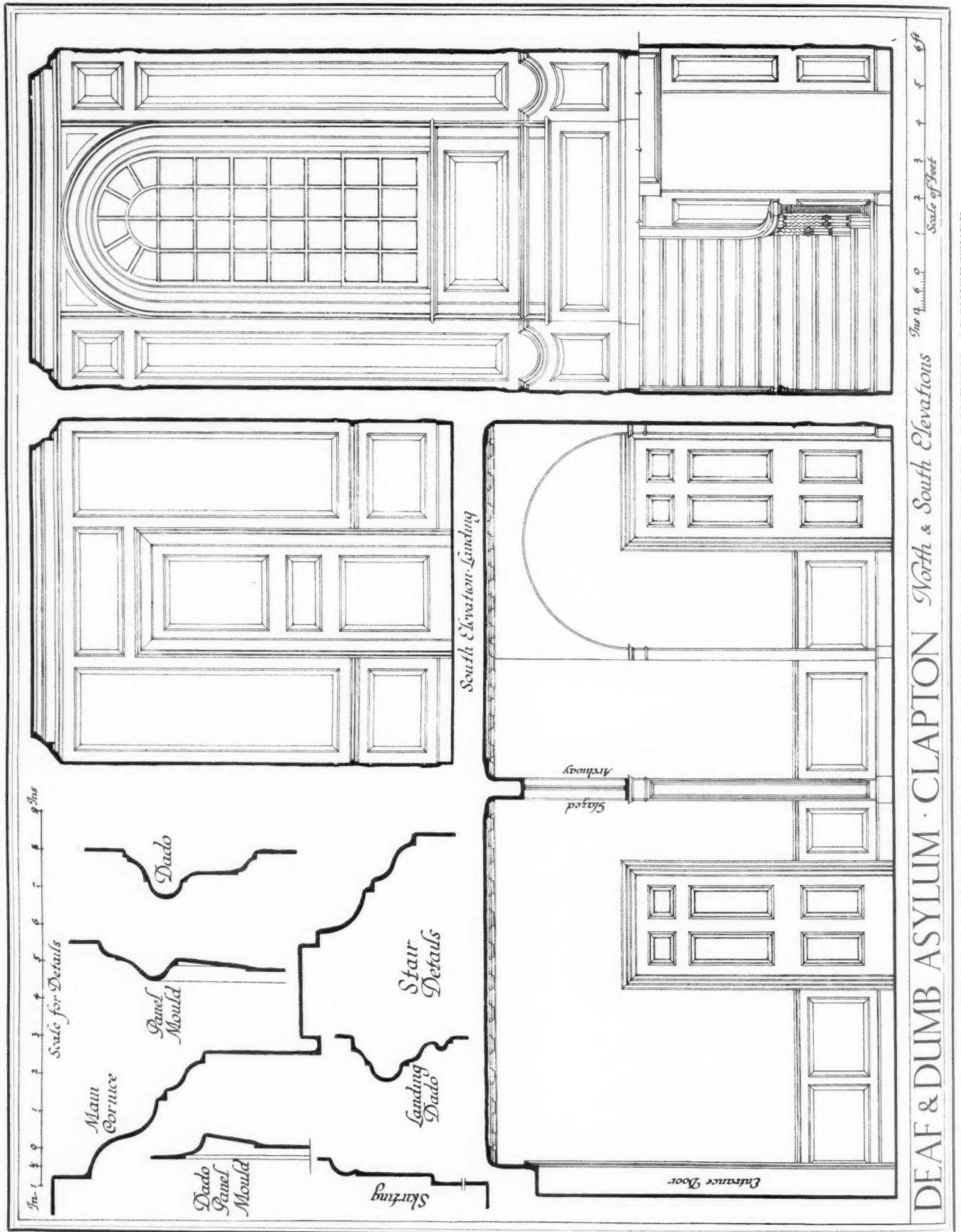
DEAF & DUMB ASYLUM · CLAPTON · West Elevation & Details

A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.





THE NEWELS ON THE CENTRE HALF-LANDING,



Exhibitions.

Architecture at the Royal Academy, 1926.

The architecture room at the Royal Academy contains, as usual, far too many drawings for its size. Too many of them have already been published or are drawings of buildings already executed. Fewer architects than ever are the authors of the drawings which illustrate their works, and the room as a whole makes an impression as an exhibition of the draughtsmanship of three or four artists. Between them they are responsible for more than fifty of the exhibits. While these drawings are nearly all beautiful the most brilliant examples are the few by Mr. Walcot, who exerts a strong influence on one at least of his contemporaries. This preponderance of a limited number of perspective artists naturally results in a certain monotony. A sameness of character is given to buildings which are of entirely different style and are designed by entirely different architects. In some cases one feels that the draughtsman can have had little or no interest in his subject. Architectural blunders are camouflaged by handsome elephants or giant palms, or dull façades lost sight of behind the brilliance of coloured clothes and buses. Good architecture has no need of such meretricious aids.

When the eye has got accustomed to these ever-recurring effects it is possible to distinguish several designs which show real merit. Mr. A. Gilbert Scott's drawing of his 1920 design for Cairo Cathedral is a fine conception, striking in scale and admirable in character. Mr. James Millar's new offices for the Union Bank of Scotland would be an adornment to any town. It has a monumental colonnade and is expressive of its purpose. A very careful drawing illustrates Mr. Herbert Baker's cloister at Winchester College—a design of great interest. Sir Reginald Blomfield exhibits scholarly designs for the Usher Gallery at Lincoln and for a new street in Leeds.

The design for the Gresham Hotel in Dublin by Mr. Robert Atkinson pays respect to tradition by a simple exterior of semi-domestic character. The University of Sydney will be beautified by its new Physics building by Messrs. Wilkinson and Harris. The drawing, by Mr. C. B. Dellit, is perhaps the best in the room.

In the middle of one wall there is a drawing, which seems unnecessarily large, showing how Sir John Burnet and his partners propose to deal with the difficult problem of uniting the two existing wings of Selfridges. Nearby there are some nice pencil drawings of Devonshire House (by Messrs. Hastings and Reilly). Mr. Guy Dawber is represented by an extremely pleasant interior of the hall of the Foord Almshouses at Rochester, and by a design for the new Reptile House at the Zoo—an interesting solution of a new problem. Mr. Herbert Baker shows imagination

and skill in his Memorial to the Indian Missing. The entrance pavilion and columns are happily combined with a pierced wall which forms an enclosure. There is rather an alarming view of the famous Vesta angle of the Bank of England; a lead dome at this point is apparently to be surmounted by a heavy stone cupola. Such a treatment is, in our opinion, foreign to the spirit of Soane's design, which we hoped was to be treated with all respect.

Messrs. Mewès and Davis exhibit a model of a cleverly-designed office building in Bishopsgate, Mr. Curtis Green his first sketch for the new Westminster Bank in Piccadilly, and a model of the London Life Association building in King William Street. Sir Edwin Lutyens is represented by the Moorgate façade of Britannic House, which continues the treatment adopted for the Finsbury Circus front, and a Memorial to the Missing. The new head office of the Manchester Ship Canal Company (by Mr. H. S. Fairhurst) promises to be a fine building, and Messrs. Farey and Dawbarn's quadrangle for the college at Singapore has a character appropriate to its purpose. We like the building designed by Mr. Gordon Jeeves, but cannot help thinking that it will somewhat disturb the amenities of Hanover Square. Other noteworthy designs illustrated are Mr. Webber's, for the new Art Gallery at Manchester, Messrs. Wimperis, Simpson and Guthrie's new building for Messrs. Fortnum and Mason, a Masonic Temple by Mr. Savage, views of the choir and tower of Liverpool Cathedral by Sir Gilbert Scott, and the Chapel at Ballard's by Sir Aston Webb and Son.

Amongst the domestic work, Sir Robert Lorimer illustrates Castle Fraser, Aberdeenshire—we are not quite sure from the drawing whether the building is an old one and is being altered or whether it is an entirely new work. The inn by Messrs. Haywood, Maynard and Farey is a good design with traditional charm. Mr. Goodhart-Rendel's design for a house at Taunton is not well illustrated. Close examination reveals an excellent building, but the impression produced by the perspective is most unfortunate. Mention must be made of a pleasant group of small houses near Guildford by Mr. Dawbarn, and Mr. Farey's prize design for a house at Moor Park. In the centre of the room there is a model of an attractive house in Devon and a most charming drawing by Mr. Llewellyn Roberts disgracefully hung on the skirting of the pedestal. There is an English residence for a marquis which we cannot pretend to understand and the usual sprinkling of expensive pseudo-Jacobean "homes" of the worst type.

H. CHALTON BRADSHAW.

Pictures at the Royal Academy.

The exhibition now open at the Royal Academy is decidedly a commonplace one; there is nothing either good or bad enough to upset persons, whatever extreme opinions they might have, so from any point of view the effects are negative.

Although the general execution of pictures has improved in recent years, there has not been a corresponding perception as to the purposes of art: what Whistler called "mindless copying" still goes on, and there are many examples of it in this present show.

Thus, though there are fewer oil paintings than usual, and they are therefore better hung and it is easier to see them, there are not very many that are worth seeing, and the general effect is unquestionably dull and uninspiring.

Among the portraits, those by Mr. Maurice Greiffenhagen far outshine any others. They are full of character; he does not only paint a portrait which is like the sitter, but he produces a work of art as well. His artistic honesty and integrity will not allow him to do other than his very best; his portraits will therefore have lasting value not only as interesting character studies of certain individuals, but because of their pictorial qualities.

I devoted searching attention to the works of unknown artists, but in many cases they were not any better than those of the Academicians; there was certainly nothing among them of outstanding merit, nor did I discover any potential geniuses; I am afraid one has still to look outside the Academy walls for these.

Many painters seem to go on year after year producing the same sort of stuff without pausing to ask themselves whether it is worth doing, or even why they are doing it. A great deal of work shown at exhibitions is obviously without any decorative value whatever; the reason why Mr. Maurice Greiffenhagen's portraits are so arresting is because they have, besides other characteristics, a definite decorative value.

Among the works which show painter-like qualities is "Half-past Seven" (286), by Mr. A. Sherwood Edwards. This painting is a genuine attempt on the part of the artist to render the effect of light in terms of paint; it is painted from the palette, and is not merely a strained effort to portray objects in a photographic manner.

"City Sunshine" (611), by Mr. Thomas Hunt, also has qualities which show that he is a painter interested in wrestling with the problems presented by the pigment of oil paint as a vehicle for self-expression.

A pleasant little work which sparkles cheerfully in contrast to its surroundings is "The Gay Bouquet" (541), by Mrs. C. Hansen Bay. This painting would not have been so noticeable if it had been among more modern surroundings; this goes in some measure to prove the theory of relativity.

Mr. Algernon Newton is an artist who has come to the fore lately. His works have in them a feeling of calm; they are well considered and all the parts are fairly treated—one part does not score at the expense of another. These qualities have their defects, because this stillness sometimes becomes deadness—a very different thing. Mr. Newton's landscapes and canal pieces show no sense of life, and his houses appear uninhabited. I suggest that he should sometimes put figures into his landscapes, and occasionally introduce barges or boats on his canals.

Mr. John A. Park's "Autumn Light" (49), a fresh little seascape with boats, is cheerful and full of movement and colour.

Mr. Henry Bishop's "Côte d'Azur" (578), is good in its way, being individual, and free from the pronounced tendencies of any particular school, ancient or modern.

"North Bridge, Halifax," by Mr. Claude Muncaster (580), shows very good craftsmanship, but the general effect is rather brown and gloomy.

Mr. J. A. Terry's "In Sunny Lands" (37), is spacious and pleasant, but not very good in composition.

Mrs. Laura Knight is always attempting something in the manner of some artist whose work has just taken her fancy. Having covered a fairly large field of artists in this way, her latest work, "Ethel Bartlett" (388), is something in the manner of Mrs. Dod Procter, but she has missed the intention of the method, introducing unwittingly a rather jarring realism.

One can remember when this artist first came before the eye of the public with her freely treated Cornish seascapes and beach scenes with figures in them happily basking in brilliant sunshine. Whether one liked her former work or not, or whether

it was a very high form of art, is beside the point; what does seem clear is that her work during that period was much more individual than it is now; her theatrical scenes and ballet dancers, although often quite well drawn, have very little conviction behind them, and are therefore lacking in interest; they give no evidence of the searching analysis of character which Degas brought to bear upon the same kind of subjects, but are to her only just excuses for making pictures.

Technically Mrs. Laura Knight is an extraordinarily well-equipped artist; only one would like to see her put this equipment to better use.

Mr. W. W. Russell, in "The Amber Beads" (15), has put the hands in very well, but he has failed with the mouth. This has become an habitual failing in this artist, for the mouths in nearly all his portraits are unsatisfactorily rendered; he does not appear to appreciate—and therefore does not properly observe—the beauty of a mouth; his paintings of this feature lack definition and therefore are without character.

Sir William Orpen's works are far below his usual standard; they merely reach a photographic sort of efficiency. In his portrait "Miss Gladys Cooper" (19), the drawing is out, and the foreshortening of the face, and particularly of the nose, has not been well managed.

One does not know what Mr. Charles Sims is driving at, if indeed he knows himself. His pictures look as if they had been held under a tap and portions completely washed away, leaving certain pictorially irresponsible patches adhering. Is this artist's "The Studio of a Painter of Fêtes Galantes" (528) meant to be a joke? If so, it may be justly said of him that "he jokes wi' deeficulty."

In the water-colour section, the most noticeable are "Sand Dunes" (733), by Mrs. Averil Burleigh, which is a pleasantly decorative composition executed in tempera; "The Duck Pond," by Miss Laura Thomas, a sort of feminine Ginner, and Mr. Adrian de Friston's "Doctors' Commons" (747), which was good in an orthodox kind of way.

In the room devoted to black-and-white works, Mr. Paul Drury's "Head of an Old Man" (1072), is a thorough and sincere piece of work, and the "Stone Breaker" (989), by Mr. Robert Austin, is also good.

Among the sculpture, Mr. Charles Wheeler's "Carved Tree Trunk Group" (1422) should be noticed, because this kind of work ought to be encouraged where possible. One often wonders why sculptors do not do more carving in wood, the attractive qualities of which cannot be rivalled. This particular piece of work is a little lacking in grip; the sculptor's conception of his subject has been conditioned by the shape of the tree trunk; one would imagine that great consideration was requisite in selecting the shape of tree which would nearest conform to the subject contemplated. In this case it does not seem to have been quite successfully done.

Furniture at the Mansard Gallery.

Furniture, or rather the designing of furniture, has been influenced a great deal by modern movements in art.

But furniture is, of course, always limited to the purposes for which it is made; it cannot exactly be *abstract* in the same way as a painting or design can be, which does not have to be reconstructed into solid and material forms. It is therefore questionable whether new shapes can be found which will serve more satisfactorily than the old, and certain rules of proportion which have been found fundamentally correct and satisfying must remain as a standard by which the new will be judged.

The "Exhibition of Modern Tendencies in Furnishing," now being held at Heal and Son's, is interesting, because by it one is able to trace the various stages of development through which furniture designing has passed. There is in this modern furniture

a definite and conscious striving after simplicity and insistence on the recognition and appreciation of the wood from which it is made. All is open and clear to be seen, executed with honest and skilful workmanship; these qualities can be specially seen in the table and chairs designed by Mr. Ambrose Heal and carried out in weathered oak.

There is also shown that excellently designed table combined with bookshelves, the work of Mr. J. F. Johnson, which has been illustrated in THE ARCHITECTURAL REVIEW, and offers such strong inducements to studious occupations.

Attractive furniture designed by Mr. Philip Tilden is also on view.

There are also to be seen some beautiful examples of Swedish sapphire glass,

RAYMOND MCINTYRE.

Craftsmanship

Views and Reviews

A London Diary



The
Architectural Review
Supplement
JUNE
1926

What the Building Said.

I—Overheard in Regent Street.

By A. Trystan Edwards.

ATTRACTED by the illuminated signs at Piccadilly Circus I stood and gaped at the spectacle, wondering whether the repetitive processes by which the advertisements renewed their message every few seconds would have the effect of endowing these machines with life. Just as the motions of the human heart-beat are the condition of the continuance of our vital processes, might it not be possible . . . ? But I was not allowed to indulge in these philosophic reflections for long, for I heard a distressful groaning behind me, and I discovered that the old shop, "Swan and Edgar's," was putting up an unequal fight with its powerful neighbour situated just behind it, the new "Swan and Edgar's," which is destined in a few weeks to attain a complete victory, and to establish itself on the historic site where, for a period of a hundred years, one of the best-known examples of Regency architecture has stood sentinel at Piccadilly Circus.

"O-o-o-h," howled old "Swan and Edgar's," "that was a nasty knock you gave me, a brutal kick from behind. I can feel the end is very near now."

"Tut-tut," said the new building, "how ungrateful of you to complain when you are shortly to be replaced by a grand stone edifice, none of your sham stucco, and with a fine symmetrical façade with a good scale to it."

"Scale and symmetry, indeed," replied the old "Swan and Edgar's," "a fat lot you know about scale and symmetry. Don't you realize that your symmetry will be a solecism, it will indicate a lack of sensitiveness, just as if you had not perceived that on either side of you were streets of such different character as Piccadilly and the Quadrant. Now, if on either side of you the curve of the Quadrant were repeated, or if you represented the junction of two straight streets of comparable size and importance, there would be some sense in it, but deliberately to have symmetry here . . ."

At this point, however, the didactic eloquence of the stucco building was rudely interrupted by its imposing neighbour, which gave it a powerful punch below the belt, which caused it to gasp for breath, and for several minutes there was silence. No wonder the new "Swan and Edgar's" did not deign to reply in words, having at its disposal such effective physical arguments. It seemed as if this interesting conversation had come permanently to a close, and my attention was once more diverted to the spectacle of the immortal port-wine bottle filling an immortal glass with an immortal red liquid, but again the indefatigable Regency stalwart had found breath to continue its protestations.

"And as for *scale*, it seems to me that you don't know the meaning of the word. In the old days when civic architecture was civic architecture it was customary for a building, if it wished to increase its apparent scale, to combine some of the windows into a pattern by means of applied Order, the dimensions of the windows being kept normal. This treatment might have been observed in the physiognomy of the late lamented County Fire Office, and in many other parts of old Regent Street. You, and the new Criterion opposite, however, in your ambition to talk big have not scrupled to combine windows belonging to

different floors into one gigantic window, which makes the quite unjustifiable pretence that it belongs to some large chamber such as only important public buildings have in the past possessed."

"Give him another punch," said the new Criterion. "I can't get at him myself."

I then waited to hear a thud and a groan, but to my astonishment nothing happened. I wondered why the dying stucco edifice had been allowed to continue its discourse to this extent. What could be the cause of the apparent complacency with which the new "Swan and Edgar's" regarded such an onslaught? Was it contempt, pity, or merely indifference? I soon discovered, however, what was really happening, for on

glancing down Piccadilly my attention was engrossed by sounds of altercation emanating from the neighbourhood of the great hotel, which apparently was in sharp conflict with the new "Swan and Edgar's" itself, and this rear engagement had obviously been the cause of the latter's forbearance to its Regency neighbour.

"I did at least expect a little more support from *you*," complained the Piccadilly Hotel. "Fancy putting the top of your mezzanine and your great cornice at levels which ignore me entirely. And what is your turret with steep roof doing there? As if my own big gable towards Piccadilly did not provide quite enough interest already without you setting yourself in violent competition with me. Do you know. . ."

"Well, this is ungrateful of you, considering that I was only doing my utmost to maintain the levels you established by your façade in the Quadrant," replied the new "Swan and Edgar's," "and as for turrets, I am allowed to have as many turrets as I like. You did not make concessions to anybody else when you came on the scene, so why should I make concessions to you?"

"Oh! I can't be bothered with you any more," snapped the Piccadilly Hotel, "as I have to take part in a far more important argument." Needless to say, I hurried along so as not to miss a word of what might prove to be a rather exciting debate. The trouble with regard to this neighbourhood is that so much back-chat and recrimination is proceeding all day long, that it is very difficult for a single observer to report more than a tithe of it; but I arrived on the scene just in time to be present at a really poisonous altercation between Vigo House and the Piccadilly Hotel, and some other buildings in its vicinity. At the moment of my arrival Vigo House was indulging in the pastime of explaining to its neighbours who it was and who they were, making rather odious comparisons.

"Please understand," said the new double-domed structure, "that I am the only really modern building in Regent Street. I represent the last word in architectural design. Just look at my domes. Who has ever seen domes like that before? That is what I call originality. Whereas my predecessor only had one dome to form the focal point of the vista looking down the Quadrant, I have been generous and have provided two domes."

"Are there two vistas now, then?" piped "Carrington's," the little Regency building opposite, "or are you thinking more of



Piccadilly. At Piccadilly Circus. Regent Street.
"O-o-o-h," howled old Swan and Edgar's. "That was a nasty knock you gave me, a brutal kick from behind. I can feel the end is very near now."

your own symmetry than of the composition of the street?"

"Vista, indeed," said the new Quadrant, "I with my little turret am the chief point of interest here."

At first I did not understand the significance of this remark, but on looking at the lines of the scaffolding, I discerned the form of a little steep-roofed turret exactly similar to that on the new "Swan and Edgar's." Obviously, however, Vigo House had not yet realized the unpleasant fact that its dome was about to be challenged in this particular manner. I am afraid there will be a terrible scene when it does. At the moment it was content to pick a quarrel with the Piccadilly Hotel, which it addressed in these terms:

"I do detest having to be in the same street as a building such as you! Yes, *you* I mean, you with the big chimneys! So that is *your* idea of breaking the skyline!"

The new Quadrant was moved to intervene: "At any rate, the verticality of the Piccadilly Hotel is not so obtrusive as your own. Why you should think it necessary to be the only building in the street to be distinguished for what you call 'vertical emphasis,' passes my imagination. I suppose you thought that because in the rest of us the horizontal lines predominate that you would cut no end of a dash by having your windows arranged in long vertical slits, so that when your façade is seen in oblique perspective its scale is bigger than that of the neighbouring ones."

Vigo House took this onslaught more quietly than I expected, and replied with the utmost good humour: "I, let me inform you, represent virility, order, rhythm, economy of means to end. You, belonging to the Victorian age, or at least having your roots there, have not yet realized that we live at a period when steel construction is utilized for the framework of modern buildings. I am sorry to have to point out to you such elementary matters, but still it is time that even you understood that the new methods of construction must find their expression in architecture."

It was now evident that "Carrington's" was bursting to interrupt again, and it actually began to speak. Its voice was

The New Criterion



Coventry Street. At Piccadilly Circus. Lower Regent Street.
"You, and the new Criterion opposite, however," said old Swan and Edgar's, "in your ambition to talk big have not scrupled to combine windows belonging to different floors into one gigantic window, which makes the quite unjustifiable pretence that it belongs to some large chamber such as only important public buildings have in the past possessed." *"Give him another punch," said the new Criterion, "I can't get at him myself."*

sion of the national genius. We, on the other hand, according to this computation, are barbarians, clumsy, brutal, ignorant and bad-mannered upstarts. At least, however, we have one consolation. This prolonged lecturing which we have endured for the last few years must soon come to a close when the last of our little paragons of virtue shall have disappeared. But hark! this one wants to say something. As it will probably be the last speech it will make, I suppose it would be cruel not to allow it to proceed."

The stucco building which had listened to this diatribe with an expression of weariness and melancholy raised its voice once more, and, ignoring its right-hand neighbour, proceeded to address an interrogatory to Vigo House. It began apologetically: "Tell me, Vigo House," it asked, "and I hope you will excuse me for revealing my ignorance and inexperience by the question, what ground have you for proclaiming that your façade expresses modern methods of construction? I should like to receive this last piece of enlightenment before I die, and I feel sure that you will not deny me this modest favour."

Vigo House seemed quite pleased to be appealed to in this manner, and in its reply raised its voice so that not only the stucco building opposite to it but all the neighbours almost as far as Piccadilly Circus might have the benefit of its wisdom. "Well, I don't mind telling you all about it, but, of course, you

very plaintive as if it had hardly any strength left for argument, and I was sorry to see that as soon as it opened its little mouth it was told to "shut up." "You see," said Ingersoll's shop, which was next to it, "we are so tired of being censured by these wretched little stucco buildings, that in pure self-defence we are obliged to show our authority sometimes. One would think from the way they talk that in them resides all the architectural wisdom that the world has ever possessed. They alone have manners, they alone have grace, they alone understand the principles of street building, they alone represent the culmination of the classic style, and are, in fact, civic architecture, metropolitan architecture, grand architecture, noble architecture, and the highest expres-



The new Quadrant. Regent Street looking towards Oxford Circus. Vigo House.

"Please understand," said Vigo House, "that I am the only really modern building in Regent Street. I represent the last word in architectural design. Just look at my domes. Who ever saw domes like that before? That is what I call originality . . ."



Ingersoll. Carrington's.

It was now evident that "Carrington's" was bursting to interrupt again, and it actually began to speak. Its voice was very plaintive as if it had hardly any strength left for argument, and I was sorry to see that as soon as it opened its little mouth it was told to "shut up." "You see," said Ingersoll's shop, which was next to it, "we are so tired of being censured by those wretched little stucco buildings."

The new Quadrant.

Vigo House.



Regent Street, looking towards Piccadilly Circus.

At this point Vigo House was interrupted by the loud laughter of the new Quadrant, which was simply splitting its sides with merriment. "This is really good. This is one for you, Vigo House; you modernist buildings do not express the new methods of construction any more than we do."

won't confuse me with all these architectural atrocities with which I am surrounded. I dislike them as much as you do, but perhaps for different reasons. But the point is this. Do you see my long vertical ribs which divide my fenestration into long rectangular enclosures? The little stucco building, economizing such strength as remained to it, just weakly nodded its assent. "Well, these," continued Vigo House, "are the architectural expression of the vertical members of the constructional framework."

"Oh!" gasped the stucco building, "the ribs which divide your fenestration into long rectangular enclosures are the architectural expression of the vertical members of your constructional framework."

"There is not any need for you to repeat everything that I say, like a silly parrot," retorted Vigo House.

"But I was only getting it clear in my own mind. Now, pray be good enough to answer. Is it not one of the characteristics of the new construction that the horizontal members are capable of bridging wide spans?"

"Yes," said Vigo House, "very wide spans indeed."

"And must not the architectural expression of modern methods of construction be related to the capacities of the materials employed?"

"Of course it must," said Vigo House; "why do you waste my time by asking such obvious questions?"

"And is not the width of span dependent upon the interval between the vertical supports?"

"Precisely."

"If, then, your façade is to express modern construction, and a characteristic of modern construction is that the horizontal members are capable of wide spans, and if, furthermore, the intervals between the vertical members represent the spans, ought not your vertical ribs to be very much farther apart?"

"Oh, you would try to catch me out, would you, that is your little game. Well, let me tell you this . . ." but at this point Vigo House was interrupted by the loud laughter of the new Quadrant, which was simply splitting its sides with merriment.

"This is really good. This is one for you, Vigo House; you modernist buildings do not express the new methods of construction any more than we do. The truth is, that a wall is a wall, and walls will continue to be used in architecture and to have dignity as long as the art of building exists. And to anybody with the least bit of common sense it doesn't matter two pins how the walls are constructed. The grand sweep of the Quadrant is best maintained by giving to the façade the character of wallage, making the area of the solid quite obviously dominate over the area of void."

"Quite right, quite right," said the old Quadrant, "you have

The new Quadrant.

The old Quadrant.



Regent Street, looking towards Oxford Circus.

"Quite right, quite right," said the old Quadrant to the new Quadrant, "... and if you only had been able to dispense with your rustic roof and double row of dormers, if you had at least consented to carry on my lovely balustrade above your mezzanine, if only . . . you had the good taste to deck yourselves in golden stucco" . . . but here the new Quadrant, in a towering rage interrupted the flow of its neighbour's eloquence by shouting: "Sham classic, sham classic, sham classic, sham classic!"

learnt that little much from me, and if only you had been able to dispense with your rustic roof and double row of dormers, and had had a little more variety and richness in your decoration, if you had at least consented to carry on my lovely balustrade above your mezzanine, if only instead of being faced with Portland stone, so beloved of modern plutocrats, a material which will be a dirty grey over at least half the area of your façade, you had had the good taste to deck yourself in golden stucco—but here the new Quadrant, in a towering rage, interrupted the flow of its neighbour's eloquence by shouting "Sham classic, sham classic, sham classic, sham classic!"

"What do you mean by 'Sham classic,'" I asked, "and why do you reiterate the phrase?"

"Oh, we all find it very useful when it is desirable to silence the inconvenient expostulations of the Regency buildings during the period of their impending demolition. We all regard the stucco as a sham, because it conceals the brickwork underneath."

"And is not your Portland stone also a sham," retorted the old Quadrant, "because it conceals the steel framework underneath?"

I approached the Regency façade and said: "That was very naughty of you to answer back. Why do you keep on nagging at these new buildings and proclaiming your superiority to them. What is the use? You know you have to go."

"Our nagging has been of some use, though, and in spite of their bluster and bounce, nine-tenths of the new buildings are now secretly ashamed of themselves. And you may be sure we shall have our revenge."

"What revenge is that?" I asked.

"In a hundred years' time, when the leases of the new buildings have expired, we shall return again in greater glory than ever, not exactly in our present form, of course, but our character and spirit will be embodied in a Regent Street derived from us. It was necessary for us to go in order that our immediate successors and the numerous other members of the same family should be exposed by being contrasted with us. The recollection of this contrast . . ."

"Sham classic, sham classic, sham classic, sham classic!"

"O-o-o-h!" cried old "Swan and Edgar's," as it succumbed to its blows.

And yet another lament, rather faint and distant, was borne across by the breeze: "I won't, I won't come back." Was it Eros from his resting-place in the Victoria Gardens?

I walked down the Quadrant once more and passing "Carrington's" was pleased to find that the little stucco shop was still unsubdued. To my surprise it gave me a wink.

"Better go down the street a bit farther," it said; "you will find that something remarkably funny is going on there."

(To be continued.)

English Furniture.

Various Modern Examples with Inlaid and Painted Decoration.

II—Cabinets.

By John C. Rogers.

THE glazed-front cabinets that were illustrated in last month's ARCHITECTURAL REVIEW were designed for books and the display of china. Following an old tradition, this type is sometimes provided with bureau or secretaire accommodation, and one of the most beautiful examples I have seen is given in Fig. 1. Designed by George Jack, and made in mahogany by William Morris at his cabinet-making workshops in Granville Place, Oxford Street, it may be styled an old piece of modern work, having been executed about twenty-five years ago, and, needless to say, is in perfect condition. Those who know Jack's style will recognize his skilful handling of the cornice, the architectural quality of its delightfully refined profile and the exquisite composition of the satinwood floral marquetry. Observe his method of terminating the cavetto at the side splays, by which the marquetry curve is reserved as a golden band to crown the glazed doors. The broad panel across the centre section has a richer border than the cupboard doors below, and encloses a well-fitted secretaire, which is opened for use by allowing the front panel to fall, after a favourite manner of the late eighteenth century. The plinth with its cleverly profiled apron is also typical of this designer, whose curves, like those of his late chief, Phillip Webb, are always a profitable study.

The large fall front of tall bureau cabinets of the walnut period is the *motif* underlying the two bureaux shown in Figs. 2 and 9. The latter, a walnut piece designed by Edward Barnsley, has small drawers and a central cupboard below the flap, all with fielded panel fronts in beautiful ripple figured wood. The panelled flap opens with rule-jointed stays, enclosing a fine group of small drawers and cupboards, the latter with ebony borders and the carcass facing between all overlaid with a black and white inlay. Typical of Mr. Barnsley's work are the tiered feet cut in solid walnut and connected by an arched apron. The sides and top have raised panels, the former also fielded. Fig. 2 has a flush carcass, but the main divisions of the facings have a raised bead inlaid black and white, and the piece is built up on a deep plinth which errs somewhat on the heavy side. The drawers are simply fielded while the lower cupboard has a thrice-fielded panel and is hung on pin hinges; the two small cupboards within the bureau have the foremost field of their panels octagonal shape. The walnut is conspicuous for its strong veining, being of quite a different type from that in Fig. 9. This bureau was designed by P. Waals, and executed by him and assistants.



1. A MAHOGANY BUREAU CABINET WITH SATINWOOD INLAY AND MARQUETRY.

Designed by GEORGE JACK.
Craftsmen: WILLIAM MORRIS.

The smaller sort of cabinet containing a number of small drawers and cupboards is designed usually upon a stand of some kind which gives scope for great variety in handling the open framework to suit the superimposed mass. Fig. 10 shows a very pleasing example in walnut in which a simple rectangular drawer cabinet rests upon an eight-legged and arcaded stand, which to my mind has the greater interest; the legs are of octagonal section, slightly moulded in a way suggesting the Tudor bedpost, and inlaid with an intriguing spiral pattern in ebony; the arrangement of the stretchers, centring in a tray below the middle arch, is cleverly contrived, and provides that requisite link at the base of the legs without which the stand would lack cohesion. The leg spacing of the stand provides the main divisions for the drawer grouping in the cabinet above, which are arranged around a pair of doors enclosing a nest of five small drawers, each veneered with two panels of oyster wood and bordered with chamfered ebony strips in very effective manner. A very striking feature is the set of beautiful strap hinges with curved chamfered edges and finely pierced rosette terminals.

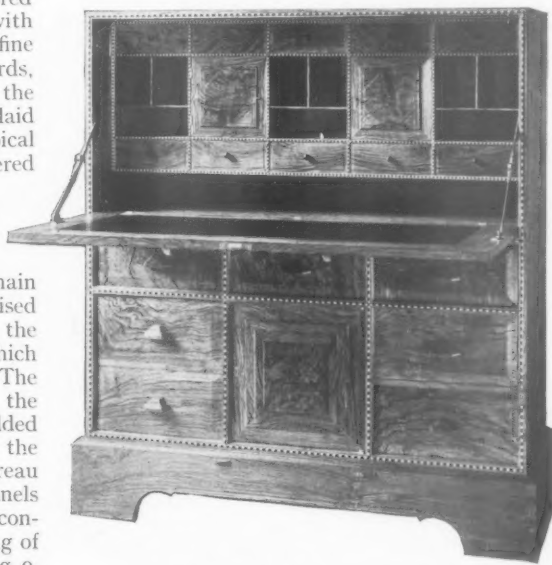
The surrounding drawers have fielded and lip-moulded fronts with raised octagonal centres, hollow turned on the end grain of a branch section, which has been let in and provides concentric ring markings like the oyster veneers; within these cups solid ebony pulls are fixed vertically. This piece was designed by Gordon Russell and made in the Russell workshops by C. Marks, at Broadway.

I now come to a remarkable group of small cabinets upon stands, which have been acquired over a number of years by Mr. C. H. St. John Hornby, by whose courtesy they are here reproduced.

Fig. 5, a beautiful example in richly figured and inlaid walnut, by Sidney Barnsley, has been made about twelve years, and under the careful attention of the owner has acquired a wonderful tone and lustre to which a photograph cannot possibly do justice. It has much in common with the later bureau by Edward Barnsley in Fig. 9, but is, of course, a much smaller piece, and now possesses a quality which time and care alone can impart. I must add that the back is panelled similarly to the drawer fronts, and the stand being equal back and front the piece might well occupy a free standing position.

Figs. 3, 4 and 7 show three miniature cabinets, also by Sidney Barnsley, for which the designer made stands to suit Mr. Hornby's requirements.

Fig. 7 is of walnut and coromandel wood upon a coromandel stand which



2. A CABINET OF ENGLISH WALNUT.

Designed and made by P. WAALS.



3. A WALNUT CABINET ON A STAND.
*Designed and made by SIDNEY BARNESLEY.
Decoration designed and executed by LOUISE POWELL.*



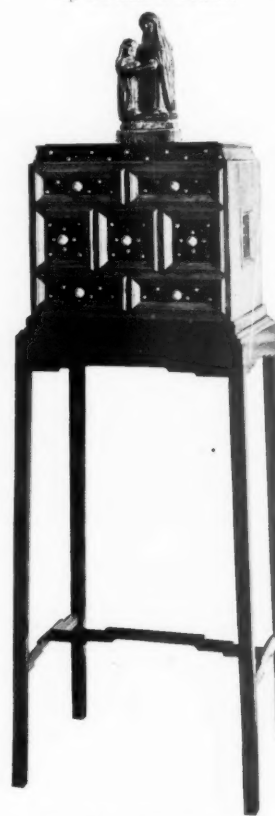
4. A COROMANDEL CABINET ON A WALNUT STAND WITH DRAWERS.
*Designed and made by SIDNEY BARNESLEY.
Decoration designed and executed by LOUISE POWELL.*



6. A CABINET IN EBONY.
*Designed and made by P. WAALS.
Decoration designed and executed by LOUISE POWELL.*



5. A CABINET ON A STAND IN WALNUT WOOD. THE BORDERS ARE INLAID WITH EBONY AND HOLLY. THE DRAWERS ARE LINED WITH OAK, AND THE BACK PANELLED AND INLAID.
Designed and made by SIDNEY BARNESLEY.

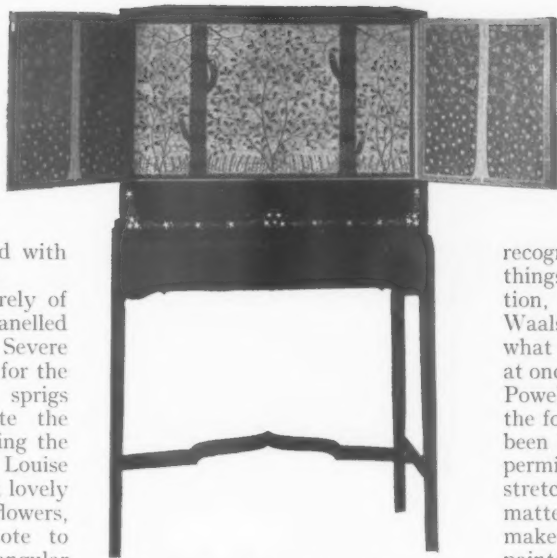


7. A WALNUT CABINET WITH DRAWER PANELS AND FRIEZE IN COROMANDEL WOOD.
*Designed and made by SIDNEY BARNESLEY.
Decoration designed and executed by LOUISE POWELL.*

is very skilfully proportioned to the mass of the cabinet. The interesting arrangement of the drawers gives a rich effect of colour and light and shade about the bolection moulded panels, the mould being in walnut; and the sunk panels and the receding cornice in coromandel wood decorated in oil colour, with delicate floral scrolls by Louise Powell. The drawer pulls are faceted and enriched with tiny spots of colour along the arrises.

Fig. 4 shows a little cabinet entirely of coromandel wood, having a pair of panelled doors enclosing nine small drawers. Severe in form, it provides a fitting ground for the exquisitely painted leaf scrolls and sprigs and trailing borders which decorate the drawers and doors, especially fine being the inside of the doors where the artist, Louise Powell, has jewelled the panels with a lovely scrolling design of foliage and star flowers, which possesses just that formal note to harmonize perfectly with the rectangular construction. This cabinet is well set off upon a box-stand of walnut, having two long drawers with well-proportioned legs and cross stretchers; this stand is very similar to that in the previous illustration; both have the stepped stretchers with the outline repeated in the shaping of the upper rails.

Fig. 3 is yet another delightful example of the joint work of craftsman and artist. Stand and cabinet are of walnut; the former with four plain stretchers and the slender legs slightly carved up the outer arris; the cabinet contains eight shallow drawers, faced with a white wood, such as holly, surrounding a square central drawer of walnut. Louise Powell has here adopted a most amusing decorative scheme, less formal than her work on the ebony piece yet planned perfectly to suit the constructional forms. An undulating ground line runs along the base of the lower drawers and the door panels, out of which grow the



8. INTERIOR OF EBONY CABINET (Fig. 6), SHOWING DRAWERS VENEERED IN SATINWOOD.

Decorated in colour by LOUISE POWELL.

stems and leaf twigs, which are not only beautifully drawn but admirably suited in grouping and colour to the tones of the wood. The little wrens hopping about the branches are a great inspiration.

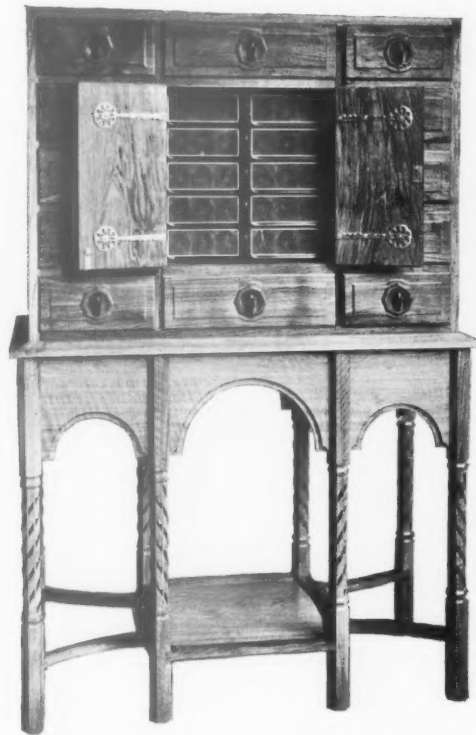
The group concludes with Mr. Hornby's latest acquisition and finest piece of painted modern furniture (Fig. 6). Many readers will at once recognize it as one of the most interesting things at the recent Arts and Crafts Exhibition, at Burlington House, where Mr. P. Waals, the designer, had it on show. From what has already been illustrated it will be at once evident that the artist is again Louise Powell. Both cabinet and stand are of ebony, the former chiefly veneered; the forms have been kept plainly rectangular, the designer permitting slight curves only on the central stretcher and upper rails of the stand; the matte brownish black surface of the wood makes an excellent ground for the finely painted border of jasmine sprays, which trail around the front and sides of the cabinet, conferring great distinction; but highly attractive as is the exterior, it is more than agreeably surprising to open the doors wide, for an

expanse of gorgeous colour is immediately revealed (Fig. 8). The interior is fitted with six long shallow drawers, made of cedar of Lebanon, with veneered fronts of satinwood. This gives a wonderful effect of sunlight seen through groups of flowers, leaf sprays and twigs, which is perfectly enchanting; the ebony drawer-pulls are placed at regular intervals upon formal tree trunks at which gaily painted woodpeckers are busily engaged. The inside of each door has a bright blue border, with leaf sprays and twigs after the manner of those in Fig. 3, painted upon the dark ebony, which enhance the brilliancy of the centre.

Both Mr. Waals and Mrs. Powell are to be congratulated upon a work of extraordinary merit, and the owner for securing so notable an example of modern British craftsmanship.



9. A BUREAU IN WALNUT WOOD.
Designed and made by EDWARD BARNSELEY.



10. A CABINET IN WALNUT, EBONY, AND OYSTER WOODS.
Designed by S. GORDON RUSSELL. Craftsman: C. MARKS.

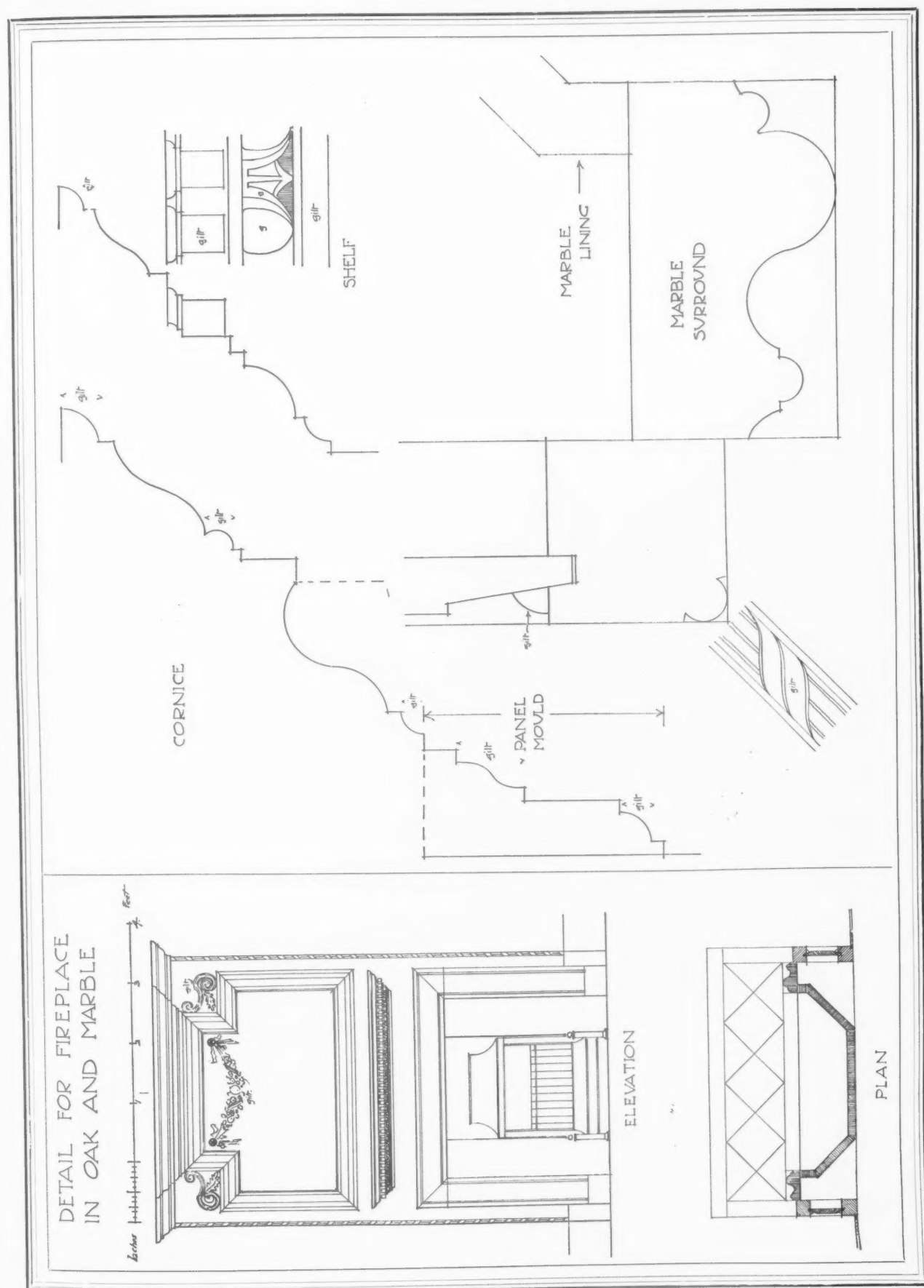
Modern Details.

A Fireplace in the Showroom of the Gas Light and Coke Company,
Horseferry Road, London.

From a Design by Walter Tapper, A.R.A.



THE FIREPLACE.



A WORKING DRAWING.
By Walter Tapper, A.R.A.

The Modern Movement in Continental Decoration.

II.—*The Hall.*

By Silhouette.



1. A LOUNGE HALL.

Illumination is secured by concealed lights which shine through coloured glass panels.

Designer : M. LEMARDELY.

MODERN interior decoration and furnishing is in a state of transition, striving to reflect the mobile spirit of to-day. Those who behold these efforts do so from different points of view, some through the golden tinted glasses of youth, with all the boundless assurance of unexperienced years. Some look and see nothing—others with ageing and regretful eyes gaze towards the past and judge by what has been.

No artist can please them all, no scheme seem completely satisfying to such diverse critics. Why should this be so? Is it because in less than an average lifetime science has contributed so abundantly to the common store of the world's knowledge?

Science has given us, amongst a thousand other things, the motor car, swift flight through the air; science transmits the spoken word invisibly through space, sends its rays to illumine the inner mysteries of solid metal, piercing the "undying bronze" of the sculptor to prove it hollow!

What in return has the artist contributed? How is the architect moulding and adapting the scientifically created materials of to-day?

All too often English inspiration has been sought from the past, from artists long since dead, or from times when witchcraft prospered, when freedom was but a name, and men lived to die where they were born, knowing and caring nothing for the world around.

Do artists and craftsmen of to-day lack intellectual agility, or fail in artistic courage? Do they keep abreast of modern progress? Or must they work with the red triangle of safety first before their eyes to dim their vision or enrich their purse?

Heaven forbid that England should lose her place in the international concourse of creative artists and for ever follow more enterprising minds.

The true artist, be he architect or craftsman, must look with trained perception, and, seeing, understand and interpret the spirit of the times. But it may be said that this frivolous age is travelling too fast for tangible modern expression. How can stark asceticism, frivolity, mobility, and repose be reconciled into one complete conception, interpreted in terms of concrete and steel, furniture or decorative interiors?

It can be done, and, self-styled as the modern movement, it is being done to a small extent in England, and in far larger measure on the Continent and in France. The underlying intention of modern form is to interpret and reconcile widely contrasted human experiences. In this sense, asceticism begets simplicity of line, clear and decisive colourings. Richness of material exemplifies the elegance and wealth of the age. Frivolity finds expression in whimsical uses of unaccustomed materials, mobility is represented by freely treated spaces devoid of meaningless embellishment. Personal appreciation of luxury is demonstrated by such things as great armchairs of engulfing comfort.

The task of creative interpretation is not easy; those who attempt it must run the risks of derision and condemnation, but the sympathetic designer, looking candidly at the world of to-day, and courageous enough to give expression to what he sees, may build for himself an edifice that shall become for him a Temple of Fame.

It was explained in a previous article that the work of the *ensemblier* was largely that of blending the elements of a modern



2. A HALL ENTRANCE.
A study in synthetic design.
Architect: ROB MALLET-STEVENS.



3. CABINET DE TOILETTE.
Accessible from the entrance hall.
Designer: RENE GABRIEL. Craftsmen: THE ATELIER PRIMAVERA.

interior into a satisfying composition. In this article consideration is given to the subject of entrance and lounge halls, with examples of ensembles influenced by the modern movement. The entrance hall must necessarily have an important influence upon the minds of those who visit a house, by creating that first persistent impression. Every entrance should convey a sense of welcome, a desire to receive and pay honour to the guest.

That is, however, only one aspect of the composition or design of an entrance hall; architecturally it should harmonize with the building, neither erring on the side of scantiness, nor being unduly large in relation to the rest of the structure.

Modern design is revolutionizing earlier work; there is a definite tendency to create rooms which individually express their functions, and are the perfect settings for men in tweeds or dress clothes, and women in *chic* modern frocks.

Coherence and sympathy in the design of an entrance hall ought to provide for the easy entry of the visitor, convey a sense of welcome and minister to his immediate needs. An entrance hall can often be developed into an apartment of substantial proportions, often described as a lounge hall. The plan in either case should allow of a comfortable and sheltered part where conversation can be carried on under agreeable surroundings, an unobtrusive thoroughfare to other parts of the building, including the staircase. The latter in larger houses can often be located in an inner or outer hall, an arrangement that is highly commendable.

Among other requirements of an effective entrance or lounge hall are adequate lighting, warmth, sufficient space for free movement and comfortable undisturbed accommodation. This is no light task to fulfil, but possibly the best idea to keep in mind when planning the apartment is to look at it as a communal meeting place.

One successful treatment on modern lines, illustrated in Fig. 7, is an ensemble by M. Pierre Chareau, of Paris. The rugs are the work of Eileen Gray, the curtains and bas relief by Jacques Liptchitz, and the firedogs by Jean Lurcat. The furniture, carried out in highly polished walnut and upholstered in soft grey and fawn velour, is the work of M. Chareau.

The architectural features, including the columns, are faced with plaster, whitened and stippled to exhibit a certain roughness of texture, which imparts a peculiarly pleasing warmth to the surface. On the left a flat arch gives access to a sun porch, which communicates with other parts of the house. The fireplace, of simple harmonious proportions, is extremely effective, and enlivened with humorous firedogs. A panel in the ceiling of the fireplace recess is composed of opal glass illuminated by concealed electric lights which by lightening this part of the room avoids what would be objectionable shadows in the centre of the picture.

Disposition of the furniture is elementary in its comparative symmetry but sufficiently diversified to avoid harshness of effect, and offers a naturally desirable resting-place.

The thoroughfare is in this case at the extreme right and left of the composition, and consequently there is no disturbance by its use. An intimate and altogether delightful recess at the side of the fireplace makes a charming feature, ideal for a quiet smoke or chat.

A different style of lounge hall, by the same artist, was composed for the entrance hall at the 1924 Paris Exhibition. In this scheme architectural features predominated and were personified by pylons and columns, which for the purposes of the exhibition were of a temporary nature and finished with a plain white material like a cloth, representing the stippled finish previously mentioned.



4. A COMFORTABLE CORNER.
Luxurious comfort is the predominating feature.
Designers and Craftsmen : RUHLMANN AND LAURENT.



5. ANOTHER CORNER.
Transformed from a nondescript apartment.
Designer and Craftsman : PIERRE CHAREAU.



6. A HALL OF JAPANESE SCREENS.
Valuable old Japanese lacquer screens formed the basis of this conception, where old work is blended with new.
Designer : PIERRE CHAREAU.

During the exhibition the thoroughfare was definitely defined by cords stretched between convenient columns. A recess at the right was decorated with velour hangings suspended by loops from massive gilded pins. A bureau, table, chairs and reading lamp were conveniently located in the recess, and the other furniture grouped in the centre of the room. On the left of this harmonious composition is a fireplace of simple and dignified appearance.

In both these examples wall surfaces are, comparatively speaking, absent, and there is a sense of mystery which suggests further exploration of the building.

A less pretentious lounge hall, shown in Fig. 1, is the creation of M. Lemardely. Here stress has chiefly been laid upon wall decoration and a certain symmetry of arrangement. The centre panel, subdued in treatment to emphasize the bureau, is a counterfoil to the gaily gilded and upholstered chairs. There are concealed lights in the recesses of the flanking walls and in the glass frieze panels.

which shows what a great artist like Pierre Chareau can accomplish with quite unpromising material. The transformation was effected by erecting a dummy wall, one face fitted as a bookcase, and the other filled in to a quadrantal shape. A specially constructed divan was built into the corner and flanked with a low curved wall whereon stands a vase of flowers.

Beside the divan stands an electric door lamp made from a single-folded sheet of black iron, surmounted with triangular alabaster slabs to act as a shade. The original cornice has been hidden by a plain bevelled boxing, painted grey, the walls covered with a vivid green material, and interest concentrated on a boldly coloured piece of oriental tapestry. Fawn upholstery, dark grey carpet, pale grey woodwork and a black wainscot complete the colour scheme.

Rob Mallet-Stevens was responsible for the entrance hall in Fig. 2, which is typical of one phase of this architect's work. Elegant, dignified, and showing a complete mastery of clearly defined form, there is an air of quiet competency

The walls and columns are faced with plaster, whitened and stippled to present a certain roughness of texture. On the left a flat arch gives access to a sun porch. Above the fireplace recess a panel of opal glass conceals electric lights, which illuminate that part of the hall.



The thoroughfare through the room is in this case at the extreme right and left of the picture, so that the hall can be used comfortably as a lounge. The furniture is carried out in highly polished walnut, and upholstered in grey and fawn velour.

7. A MODERN HALL.

Designers: The rugs by EILEEN GRAY, the curtains and bas-relief by JACQUES LIPTCHITZ, the firedogs by JEAN LURCAT, the ensemble by PIERRE CHAREAU.

The whole is an example of distinguished interior decoration, relying chiefly upon the harmonious blending of colour.

Pierre Chareau, responsible for the novel lounge hall shown in Fig. 6, was confronted with the task of utilizing a number of antique and valuable Japanese lacquered screens. These were disposed as panels and surrounded by narrow strips of palm-tree wood, with a background of dark grey. The tapestry and upholstery are rich orange in colour, the dado and the recess on the left are dull gold.

The floor is entirely covered with an unobtrusive putty-coloured carpet, fitted closely to the walls. The fireplace is distinctly novel with its combination of marble and bamboo. The cornice with a stepped arrangement in palm-tree wood is another attractive feature of a pleasing scheme.

An entrance hall full of quiet interest with a predominant note of luxurious comfort forms the subject of Fig. 4, and was designed by Messrs. Ruhlmann and Laurent. Rosewood furniture, upholstered in grey velour enriched with fur coverlets, appears indescribably luxurious against a background of grey. A note of vivid colour is imported by the red leather upholstery of the two armchairs.

When an intimate or distinctive flavour has to be introduced into an otherwise nondescript apartment, drastic measures are often necessitated. Such an example is illustrated in Fig. 5,

about this scheme which would be difficult to improve upon. The walls are a pale grey in colour relieved by lines of rich green. The chair is made of rosewood. The hanging lamp is perfectly simple with plain frosted glass panels and black metal framework, suspended by four ordinary black iron chains. The amusing hat peg above the chair, and the carefully disguised annunciator located above the doorway, are both worthy of notice.

No entrance hall in a modern building is considered complete without a clothes lobby and conveniences for washing. With many of the modern French schemes the natural shape of the hall is modified by the construction of a division wall, often elliptical in plan, which is frequently the means of providing thoroughly practical accommodation for the toilette. One such example, illustrated in Fig. 3, was designed by Rene Gabriel, and executed by the Atelier Primavera. The geographical arrangement of this cabinet de toilette made natural illumination difficult, and the principal light is consequently obtained from an artificially lighted opal panel at the top of the mirrored recess for the wash-basin. The fittings are neat and simple in design and mostly nickel-plated. The whole is a good example of efficient modern work, not the least interesting feature being the effective manner in which a standard commercial lavatory basin has been so treated as to conceal entirely the service and waste pipes.

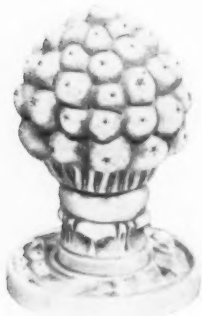
A Craftsman's Portfolio.

Being pages devoted to the Illustration of Fine Craftsmanship.

II.—Some Handles, Hinges, Locks.

In this, the second of the craftsman's portfolios, are to be found some recently made locks, handles, hinges, etc. Examples of English craftsmanship at its best, they illustrate the aims of this portfolio, which are, on the one hand, to encourage a high standard of design and craftsmanship, and, on the other, to give practical appreciation to those men who—whether architects, individual craftsmen, or firms—are upholding that standard to-day. We believe also that this portfolio may have its influence on the lay

public, persuading them to be intelligently critical in matters of detail and workmanship as well as design. Thus by attacking several sides at once, we hope to do something in a small way to discourage the general lethargy that is so demoralizing, and to encourage the zest that is so vital to fine craftsmanship. Any architect, craftsman, or firm who is in sympathy with these aims, and would like to contribute to the portfolio, should communicate with the Supplement Editor, 9 Queen Anne's Gate, Westminster, S.W.1.



A modelled shutter knob and switch plate in the Rowan design, which, together with the bell push and lock-plate on this page, have been specially made for the Marquess of Bute.

Designers and Craftsmen:
CHARLES SMITH.



A modelled bell push in the Rowan design.

Designers and Craftsmen:
CHARLES SMITH.



A modelled and chased lock-plate.

Designers and Craftsmen:
CHARLES SMITH.



A hand-engraved steel box lock.

Designer and Craftsman:
CECIL ERN.



Bronze door handles.

*Architect : W. MORTIMER BRUTTON.
Craftsmen : H. H. MARTYN.*



An iron ring handle and back-plate.

*Designers and Craftsmen :
COMYN CHING.*



An entrance door handle and back-plate.

*Designers and Craftsmen :
COMYN CHING.*



Bronze door handles.

*Architects : COLLCUTT AND HAMP.
Craftsmen : H. H. MARTYN.*



A bronze door knob.

*Architect : WILLIAM HAYWOOD.
Craftsmen : HENRY HOPE.*

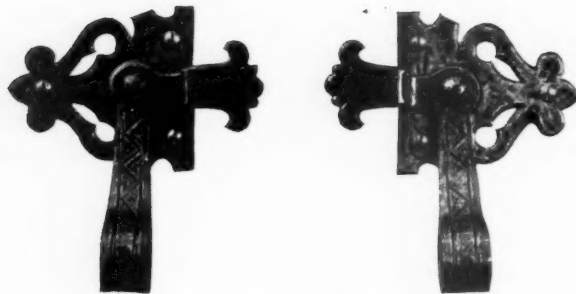


Three bronze handles.

*Designer : W. H. PICK.
Craftsmen : DRYAD WORKS.*



A handle in wrought iron.
Designer and Craftsman :
CECIL ERN.



A pair of door handles in steel.
Designer : J. M. PIRIE.
Craftsmen : PIRIE & Co.



A pull handle in steel.
Designer : J. M. PIRIE.
Craftsmen : PIRIE & Co.



A door-knocker in wrought iron.
Designer and Craftsman :
CECIL ERN.



A wrought-iron hinge and latch
finished in armour bright.
Designers and Craftsmen :
COMYN CHING.



A wrought-iron hinge and latch
finished in armour bright.
Designers and Craftsmen :
COMYN CHING.

The next issue of the Craftsman's Portfolio will be devoted to the subject of balusters and balustrades. Any architect, craftsman, or firm who would like to contribute should communicate at once with the Supplement Editor, 9 Queen Anne's Gate, Westminster, S.W.1.

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THE ARCHITECTURAL REVIEW.

Books of the Month.

- THE WORK OF ERNEST NEWTON, R.A.** Edited by WILLIAM G. NEWTON, M.A. (Oxon), F.R.I.B.A. With an Introduction by Sir REGINALD BLOMFIELD, R.A. London: The Architectural Press. Price £3 3s. net.
- THE GATEWAYS OF SALISBURY CATHEDRAL CLOSE.** By HESKETH HUBBARD and R. H. GREEN. Salisbury: The Forest Press. Price £2 2s. net.
- DUTCH ARCHITECTURE OF THE TWENTIETH CENTURY.** Edited by J. P. MIERAS and F. R. YERBURY, Hon.A.R.I.B.A. London: Ernest Benn, Ltd. Price 32s. 6d. net.
- ART AND COUNTERFEIT.** By MARGARET H. BULLEY. London: Methuen & Co., Ltd. Price 15s. net.
- THEORY OF STRUCTURES.** By H. W. COULTAS. London: Sir Isaac Pitman and Sons, Ltd. Price 15s. net.
- SOME LESSER KNOWN ARCHITECTURE OF LONDON.** By JAMES BURFORD, A.R.I.B.A., and J. D. M. HARVEY, B.A. London: Ernest Benn, Ltd. Price 15s. net.
- THE EARLY HISTORY OF PICCADILLY, LEICESTER SQUARE, AND SOHO.** By C. L. KINGSFORD. Cambridge: At the University Press. Price 12s. 6d. net.
- SAILING SHIPS AT A GLANCE.** By EDWARD W. HOBBS. With an Introduction by L. G. CARR LAUGHTON. London: The Architectural Press. Price 6s. net.
- CARICATURES.** By H. DE C. London: The Architectural Press. Price 2s. 6d. net.

Correspondence.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is with surprise that I learn from Sir Charles Nicholson's letter in your December issue that the disastrous spraying of the Queen Margaret statue at Lincoln was carried out under his direction, as such spraying is definitely against the advice he gave to the Dean and Chapter in January 1925.

It would be of interest if Sir Charles would put on record what preservative was actually employed, so that its use could be avoided in similar cases in future.

The last sentence of Sir Charles's letter raises the very interesting question as to whether a copy of a statue is of the same value as the original. No one would for a moment maintain this view

with regard to a painting. And to the writer it seems even less tenable when applied to a very individual piece of stone carving which has happened during the centuries to have weathered very beautifully.

Many sculptors are fully alive to the enhanced beauty that an irregular surface may give to sculpture. Rodin, for instance, writes: "Sculpture is the art of the hole and the lump, not of the clean, well-smoothed, unmodelled figures," and then forthwith proceeds to create such masterpieces as "Le Penseur."

Our "greatest sculptor" is also in agreement with this dictum of Rodin's, as a glance at the three busts now on view in Burlington House will show.

It is for the above reasons that the present writer takes the quite unpopular view that where a piece of medieval sculpture happens to be of rare excellence and to have weathered beautifully, it should be carefully preserved, and a replica exposed to the ravages of the elements.

It is, perhaps, rather going over old ground to reply to Mr. Sullivan.

The belief that the Queen Margaret statue is a creation of the 1850-1880 restoration period was held by such experts as Messrs. Prior and Gardiner, and is, perhaps, the main reason why no particular interest was taken in the statue until an account of the writer's detailed examination of it was published in the "Builder" of December 7, 1924.

It will be sufficient here to state that the statue can be definitely dated as being prior to 1480 by the chisel marks made on it by the masons who erected the battlements of the Russell Chapel. Further, it is on record in the proceedings of the Archaeological Institute that in 1848, and before the damaging "restoration" period had set in, Professor Cockerill called attention to the beauty of the statue and urged its preservation.

It was a photograph showing the chisel marks above referred to that caused the writer to make a close examination of the statue.

Yours faithfully,

JOHN L. HODGSON.

The Authors' Club,
2 Whitehall Court, S.W.1.

December 11, 1925.

* Epstein.

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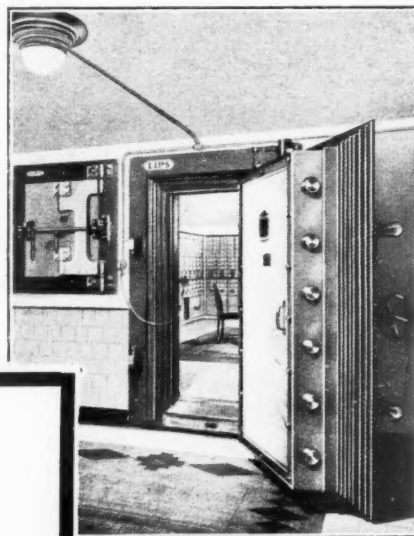
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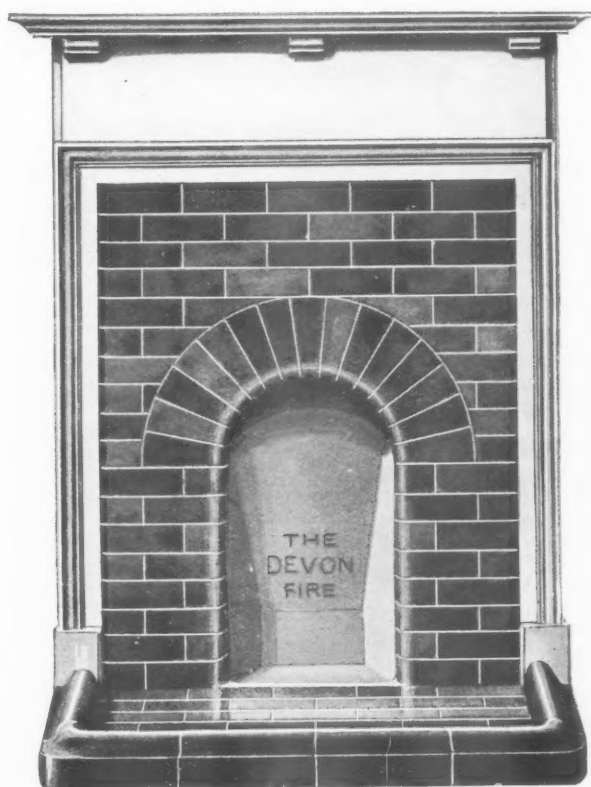


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THE "DEVON" FIRE

A Model of St. Paul's.

A model of St. Paul's Cathedral, showing the faulty condition of the piers of the dome and the suggested method of saving the structure by means of hidden collars of reinforced concrete, has been ordered by the authorities of the Science Museum at South Kensington. It will be executed by the author of the scheme, Mr. William Harvey. The museum authorities required the model as a means of demonstrating to future generations the nature of the weaknesses discovered in Wren's structure, and the ideas of constructional experts of to-day.

A New Building Material.

Sir Gerard Heath, chairman of the Building Research Board, accompanied by Dr. Raymond Unwin, of the Ministry of Health, and Dr. R. E. Stradling, Director of Research, visited Crayford, near Dartford, Kent, recently in order to investigate a new building material which is being developed by Commander Burney, M.P. The material is composed of shredded wood impregnated with certain chemicals, and mixed with cement and other concrete materials. This is compressed into blocks by machines that have been specially installed. One block is equivalent in size to 60 bricks; it only weighs 142 lb., and can be handled easily by two men. An experimental house built of these blocks under cover was carefully examined by the Government experts.

Institute of British Architects.

At a general meeting of the Royal Institute of British Architects, held on Monday, November 30, the following members were elected:

Fellows.—Professor L. P. Abercrombie, Major W. B. Binnie, H. A. Dickman, W. G. Dobie, S. T. Hennell, F. B. Hobbs, A. J. McLean, C. B. Metcalfe, T. A. Pole, F. Sutcliffe, W. W. Tasker, H. G. Turner, A. J. Wood, J. Woollatt, E. H. Abbott, J. H. Bates, E. F. S. Biram, J. W. Boyd, C. E. Compton, S. Davies, S. French, A. Gardner, T. Garrett, J. H. Heywood, W. R. Morris, W. R.

Nunns, T. H. N. Parr, W. H. Raffles, W. R. Sharp, G. Simpson, A. W. Tribe, J. G. T. West, A. G. Wilkinson, C. C. Winmill, W. H. Adams, S. P. Anderson, C. M. Bentley, D. A. Beveridge, E. Bird, C. E. Blackburn, P. C. Boddy, C. Brett, E. J. Brett, O. A. Bridges, F. A. Browne, J. G. Burgess, E. W. Burnett, E. P. Cameron, E. W. Cannell, S. E. Castle, H. G. Cherry, G. Cotman, H. S. Davis, E. H. Evans, H. M. Fairweather, J. Forbes, B. H. P. Haigh, L. E. Harper, L. H. Harrington, E. J. W. Hider, J. J. Hill, W. P. Horsburgh, F.S.I., E. T. Johns, A. H. Jones, F. E. Jones, H. J. Lyons, D. G. McIntosh, H. Macintosh, J. M'Lachlan, S. McLauchlan, D. Matheson, E. E. Moodey, J. I. Morrison, J. Murray, H. B. Newbold, H. Nurse, J. P. Pearce, F.R.Hist.S., G. Pemberton, E. J. Pomeroy, W. H. Poole, H. R. Poulter, F. E. B. Ravenscroft, F. Rimmington, H. E. Rowland, J. H. Rutherford, W. N. Scaife, F. H. Shann, A. E. Shervey, C. E. Simmons, D. McK. Stoddart, F. Thorpe, F. Vaux, C. B. Wagstaff, F. S. Webber, W. E. N. Webster, F. N. Weightman, A. B. West.

Hon. Associates.—A. H. M. Brice, F.R.G.S., Sir D. Y. Cameron, R.A., R.S.A., A. H. Smith, F.S.A., F.B.A.

There were also elected sixty-two Associates.

Book Announcements.

The Architectural Press announce the publication of "The Work of Ernest Newton, R.A.," in which selected examples of the later domestic work of Ernest Newton are gathered together, forming a pictorial survey of the planning, design, and decoration of the English country house and its surroundings.

The Architectural Press have also just published the fourth work in the "At a Glance" Series, entitled "Sailing Ships at a Glance," by Edward W. Hobbs, A.I.N.A. Mr. Carr Laughton has written an important introduction to this volume.

In addition, from the same Publishers comes a volume of Caricatures of well-known architects and patrons of architecture. The forty studies included in the book are the work of H. de C., who has endeavoured in each case to catch his victim in a characteristic pose.

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THE ARCHITECTURAL REVIEW.

Ur of the Chaldees.

Mr. Woolley's Lecture.

An interesting account of his archaeological discoveries in Mesopotamia was given by Mr. C. L. Woolley at a recent lecture. The expedition, which is organized by the British Museum, is part of the obligations accepted by Great Britain when she accepted the mandate for Iraq.

Mr. Woolley gave an account of the work on the site of the ancient city of Ur of the Chaldees.

He first described the excavations that were carried on at Tell-el-Obeid, four miles from the city of Ur, where they found ruins of the oldest temple in the world to which they could assign an approximate date. It was built by an important King of Ur, who reigned somewhere between 3500 B.C. and 3300 B.C. In spite of being frightfully destroyed, there were preserved in the ruins a very large number of objects which had formed the original decoration of the Temple. By means of lantern slides an admirable idea of the original appearance of this early building was obtained. It was built of brick covered with wooden panelling, and stood upon a platform approached by a flight of stone steps. At the door stood statues of lions made of copper, and on each side of the door were columns encrusted with mosaic in mother-of-pearl and red and black stones.

The main feature of the city of Ur, said the lecturer, was the Ziggurat—the great tower upon which stood the most holy temple of the city, dedicated to the Moon God. It was built about 2300 B.C., 300 years before the time of Abraham, who must have been familiar with it when he lived at Ur. Every ancient Sumerian town of importance had such a tower, the most famous being that of Babylon, which we knew to-day as the Tower of Babel. That at Ur was the best preserved of those that existed in Mesopotamia. It was 200 ft. long, 150 ft. wide, and still 70 ft. high, made of solid brick set in bitumen instead of mortar. The Sumerians came from a hilly country in the Euphrates Valley. In their original home they were accustomed to put their altars in shrines upon the hills. When they came to Mesopotamia there were no hills, and because their gods could not be properly worshipped in the plain they built with bricks

artificial hills which they called the Mountains of God. They still preserved the lower stages of this great building and the three staircases which led to it. It was seen how effective these converging stairs would have been for any great religious function, and they could thus understand the dream of Jacob when he had a vision of a ladder set up to heaven and angels going up and down it. The dream was based on a memory of what he had learned from his grandfather of the wonderful tower up and down which the priests went to the house of God at Ur. Mr. Woolley also referred to other temples, which were wonderfully preserved, and which were built in a later period of history—1400 B.C. and 600 B.C.—and also to clay tablets found in them and dealing with the activities and financial accounts of the Temple, as well as stores and factories in Abraham's day. He described the convent of which Belshazzar's sister was Mother Superior, and where she kept a school and museum; also the Temple of the Moon God and his wife, which dated from the earliest time, but was remodelled by Nebuchadnezzar to meet the religious reforms of congregational instead of secret worship.

A Notable Lecture on Stained Glass.

At a recent meeting of the Sunderland Rotarians, an interesting lecture was delivered by Colonel Cyril Millican, of Newcastle, entitled "The History of Stained Glass."

Colonel Millican traced the history of stained glass, and remarked that the traditions respecting it did not extend beyond the great Gothic times. It was therefore one of the arts which belonged wholly to the Christian era. In the Middle Ages stained glass formed a very important part, but still only a part, of that interior decoration without which no church was considered complete, and yet in spite of its fragile nature it had on the whole survived the attacks of time better than the painting which once adorned the walls or woodwork, and for this reason had come to be considered in these days as the most lasting way of beautifying our churches.

Stained glass had been called the handmaid of architecture, and as such must always be considered by the artist who professed to design and make beautiful windows. Very few people when

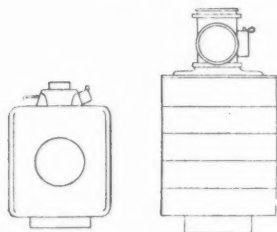
(Continued on page 1.)

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THE ARCHITECTURAL REVIEW.

looking at a stained-glass window realized the long and laborious process by which the result, good or bad, had been obtained. The process of making stained glass, perfected over 500 years ago, was still used to-day.

Tracing the history of these windows, Colonel Millican mentioned that in the twelfth and thirteenth centuries the windows were built up of very small pieces, varying in size from half an inch wide by one or two inches long, very few being bigger than the palm of one's hand, and that very fine examples of these were to be seen at Canterbury, York, and Chartres.

Few now endeavoured to unravel the message of these dazzling, glowing masses of jewels, from which a past age spoke far more clearly than ever in wood or stone. After dealing in detail with the four great periods in the history of stained glass, and mentioning the characteristics of each, Colonel Millican said that in the second half of the sixteenth century there was a rapid decline in the art, while in the seventeenth and eighteenth centuries a period of complete decadence set in. The nineteenth century saw great and successful efforts to get back to the methods of the Gothic artists, and to-day we were heading more and more towards the idea that a stained-glass window was a window made beautiful, never forgetting that the main function of a window was to admit light.

Rotarian Charles Wilson, who proposed the vote of thanks, observed that President Cameron had said that Sunderland was the birthplace of stained glass in this country, and to-day, he could assure them, the best glass in the world for the making of stained glass was manufactured here, and was exported all over the world.

Atholl Steel Houses.

Demonstration Dwellings Inspected.

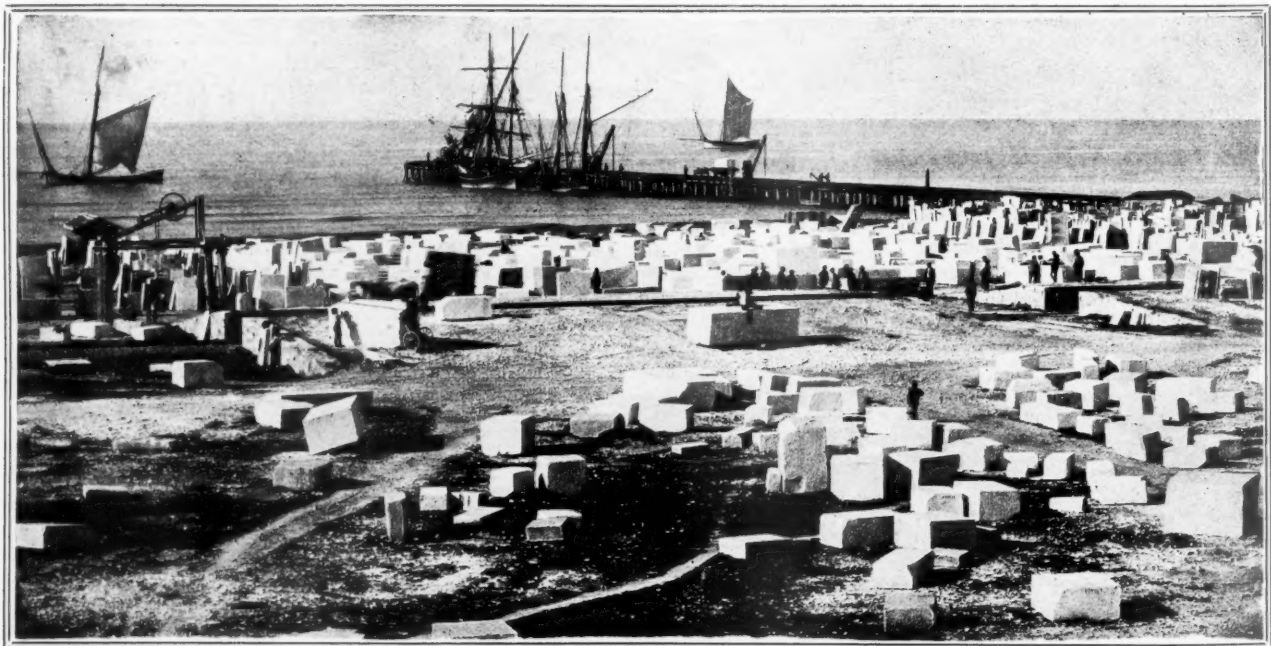
Sir Charles Ruthen, the Director-General of Housing, accompanied by an official of the Ministry of Health, recently visited the pair of demonstration steel houses of the Atholl type that are being built on the Downham estate of the London County Council. A visit was paid to the workshops in the Isle of Dogs, where the

steel parts of some of the houses that will be erected in various centres of the United Kingdom have been assembled. A specimen house built under cover there was carefully inspected. Unlike the "Weir" type, which has a wooden frame, the house devised by the Duke of Atholl has steel plates three-sixteenths of an inch thick as its structure. To these are secured the necessary scantling for the support of the inner lining. On the inner surface of the steel sheets there is a coating of granulated cork to dispose of any moisture. The roof is tiled. The Atholl type is offered both as bungalows and two-story houses.

Demonstration houses of this type are being, or are about to be, erected at Eastbourne, Rochdale, Plymouth, Swansea, Cardiff, Birmingham, Manchester, Ipswich, Leeds, Stockton-on-Tees, Bristol, Portsmouth, Halifax, Newcastle-on-Tyne, Northampton, Huddersfield, Norwich, Derby, Oldham, Reading, Salisbury, and Wrexham, under the conditions laid down by Mr. Neville Chamberlain. The cost is £450 each house, and similar houses in blocks of pairs can be supplied at the same prices.

Later in the day Sir Charles Ruthen proceeded to Downham to the site where eventually, it is hoped, there will be erected demonstration houses of the Telford, Wild, and Burney types. At present the only pair, almost completed, are those of the Duke of Atholl. After an inspection the Director-General of Housing stated: "I think that this is a very presentable house. It is obviously a steel house, and makes no pretence to be a brick house. As a supplementary method in order to add to the total output of dwellings the steel house of the Atholl type is certainly worthy of consideration."

The consulting architects are Mr. A. Lloyd Thomas, M.I.E.E., and Mr. Douglas Wood, F.R.I.B.A., who were both formerly Housing Commissioners of the Ministry of Health, and are responsible for various housing schemes. The annual cost of painting the steel walls of the Atholl house is estimated to be not more than 12s. a year. In order to facilitate negotiations, the Duke of Atholl has appointed the Housing Corporation of Great Britain, of which Lord Askwith is chairman and Lord Denbigh a director, to deal with the erection of these houses in England and Wales.



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THE ARCHITECTURAL REVIEW.

Obituary.

Death of Mr. E. L. Wratten.

We regret to announce the death of Mr. Edmund Livingstone Wratten, F.R.I.B.A., senior partner of Messrs. Wratten and Godfrey, architects, of Queen Anne's Gate, at the age of forty-eight.

The youngest son of Mr. and Mrs. F. C. L. Wratten, of Croydon, he was articled to the late Mr. James Williams, of Devey and Williams, and also studied at the Architectural Association under the direction of the late Mr. A. W. Rich. With his partner, Mr. W. H. Godfrey, F.S.A., he designed the fittings and decorations of Eton College Memorial Chapel and the re-erection of Crosby Hall at Chelsea. The partners also designed many new domestic buildings in London and the South of England, as well as the restorations of Tower House, Apuldram; Dean's Place, Alfriston; the "Dorset Arms," Withyham; and Bull House, Lewes; additions to Ascott, near Leighton Buzzard; Pitchford Hall, Shrewsbury; Henley Hall, Ludlow; Primrose House, Roehampton; and Burford Priory, Oxon; and gardens at Forest Row, Godalming, West Hoathly, and other places. Mr. Wratten prepared the illustrations to his partner's "Gardens in the Making," and to other books, including "London Survivals," and "St. Peter's, Vere Street."

The Excavation of a Pre-Roman Grave.

The excavations now in progress on land owned by the Deal Potteries on the site of the ancient burial ground at Walmer, conducted by Mr. C. K. Rhodes, have resulted in the discovery of an untouched interment of pre-Roman times. At the time of writing the pit has not yet been entirely cleared, but sufficient evidence has been obtained to justify Mr. Rhodes's assertion as to its early date.

During his earlier trenching Mr. Rhodes came across a large pit some 8 ft. by 14 ft., of irregular shape, which had probably been made by breaking down the dividing walls of several earlier graves. This pit yielded a large quantity of fragments of coarse black ware, burnished black Belgic ware, and some minute pieces of *terra sigillata*, or Samian pottery.

TRADE AND CRAFT.

An Interesting Road-making Demonstration.

A new method of laying second-class roads was demonstrated from December 1 to December 5 last in the Borough of Gillingham (Kent). The pier approach road, with a total area of 1,750 yards super, was Fondu-bound instead of the macadam being water-bound as previously. The metal, which was coated 3 in. thick, was Trevor granite, 2½ in. gauge. The grout was Thames ballast sand mixed 5 parts to 1 part Ciment Fondu. The process employed was as follows: First the metal was rolled level in the usual way. Then the dry grout was spread on the surface, penetration being obtained by further rolling. The rolling was continued until all the voids were filled, more dry grout being added where necessary. Water was then sprayed on, and the roller set to work again, sweeping proceeding at the same time, until the surface had a "slurry" appearance. The stretch of road so treated was then left to harden, and at the end of twenty-four hours it was all ready for traffic.

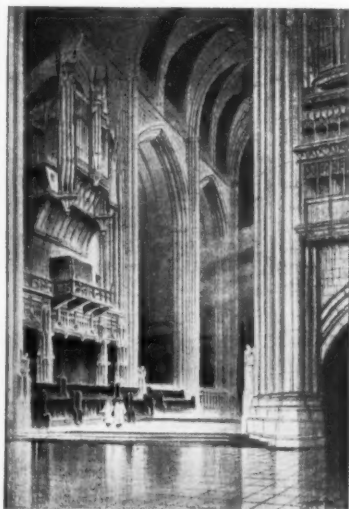
Those of our readers desiring to learn more about Fondu-binding can obtain a booklet on application to the Lafarge Aluminous Cement Co., Ltd., Lincoln House, 296-302 High Holborn, London, W.C.1. This booklet is illustrated by progress photographs of a stretch of actual road being treated in this economical and speedy method.

Permanence without Maintenance.

We have received from Messrs. Bell's Poilite and Everite Company, Ltd., a brochure entitled "Permanence without Maintenance."

The first part of the booklet is devoted to illustrations of roofs of factories and similar buildings covered with Bell's Everite corrugated sheeting—the Bigsix type, of which the manufacturers claim as being the strongest in the world.

In the second part appear some illustrations of roofs covered with Poilite pantiles and Poilite straight-cover slates.



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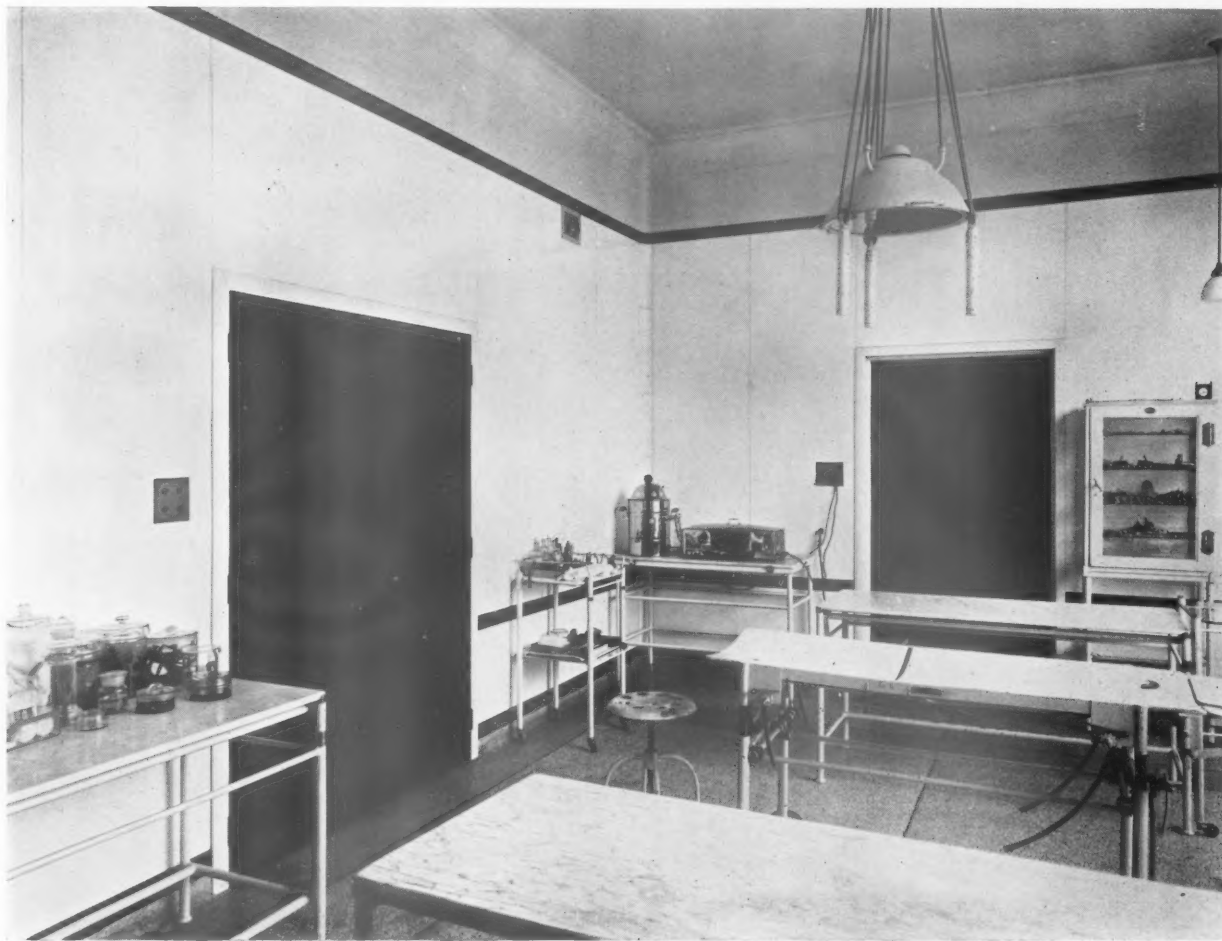
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THE ARCHITECTURAL REVIEW.

Summit House, Red Lion Square, Holborn.

The general contractors were Messrs. W. F. Blay, Ltd.; and the sub-contractors were: Ragusa Asphalt Co., Ltd. (asphalt); Stourbridge Glazed Brick and Fire Clay Co., Ltd. (bricks); Gibbs and Canning, Ltd. (terra-cotta); Redpath, Brown & Co., Ltd. (steel work); Mather and Platt (fireproof doors); Diespeker & Co. (constructional floors); Taylor Manufacturing Co., Ltd. (casements and casement fittings); G. C. Cuthbert & Co. (patent glazing); Bratt Colbran & Co. (grates); Carter & Co., and Stourbridge Co., Ltd. (sanitary ware and fittings); Fenning & Co. (marble flooring); Tyler and Freeman (electric wiring and fixtures); L. G. Hawkins & Co. and G. C. Cuthbert & Co. (electric fittings); Lapidus, Ltd. (fibrous plaster work); Birmingham Guild, Ltd. (collapsible gates, railings); S. W. Francis & Co., Ltd. (shutters to garage); Stuart's Granolithic, Ltd. (stair treads); Smith, Major and Stevens (lifts and cranes); Chas. P. Kinnell & Co. (heating apparatus); Dictograph Co., Ltd. (telephones); Lips, Ltd. (strong-room doors, safes, etc.); Sankey Sheldon (steel fixturings); George Williamson (board-room furniture and carpet); Skellorn Edwards (floor coverings); Yannedis & Co. (ironmongery); Harold Cooper & Co. (steel balconies).

Doctor's House and Flats, Kennington, Duchy of Cornwall Estate.

The sub-contractors were: Roberts, Adlard & Co. (tiles); Carron Co. (stoves, grates, mantels); J. F. Ebner (wood block flooring); South London Electric Supply Corporation, Ltd. (electric wiring and electric light fixtures); Messrs. Yannedis (door furniture).

Modern English Woodwork.

Messrs. John P. White and Sons, Ltd., of the Pyghtle Works, Bedford, have just published an illustrated brochure containing views of the up-to-date machine shops and joinery and cabinet shops fitted up in their new works to take the place of those destroyed by fire in October 1924. Illustrations are also included of some of the furniture, panelling, and doors, constructed by Messrs. White, which will be of interest to all who appreciate the art and craft of modern English woodwork.



A DECORATIVE PANEL AT SUMMIT HOUSE.

An Interesting Contract.

Messrs. Thomas Faldo & Co., Ltd., of London, inform us that they have secured the contract for the asphalt work on all three buildings which are now being erected on the Devonshire House site, and that the total area of work comprised therein will be about 22,000 super yards.



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Union Cable Co. Ltd.

THE ARCHITECTURAL REVIEW.

Peterborough Cathedral.

The New System of Lighting.

The new system of lighting Peterborough Cathedral is an experiment which is entirely justified. There is no comparison between this method of illumination and the usual dim gas-light to be found in most other cathedrals. Possibly the greatest effect obtained in Peterborough is the contrast between light and shade. The effect of deep shadows of the nave arcade and triforium compared with the brilliantly-lighted nave and choir is particularly impressive.

The greater portion of the lighting is effected by units placed on either side of the clerestory windows—so that the artificial light comes from practically the same direction as the daylight, and the units, being placed at a considerable height above the floor, are beyond the normal angle of vision. Furthermore, as they are fixed in recesses they are practically concealed from view up and down the length of the building. The units are suitably grouped together, and controlled by contactor switches placed in the triforium in the north and south transepts. These contactors in turn are controlled by push button panels placed immediately behind the choir stalls on the south side. The contactor panels on the north and south sides respectively are fed from the two sides of a 400-volt, three-wire, direct current supply from the Corporation electricity works.

Each lighting unit consists of a specially designed projector comprising three silvered glass mirrors mounted in a suitable case, and equipped with a 250-watt projector type Mazda gas-filled lamp. The lamp is supported in a porcelain holder mounted on an adjustable bracket, so as to permit of its being correctly focused in relation to two of the mirrors, the third mirror being itself adjustable.

The projector itself is mounted on an adjustable arm, which, in turn, slides on a bracket attached to the wall of the building. This bracket is jointed, so that by releasing a screw the complete projector can be swung into a position whence it can be easily

reached from the walk which runs round the clerestory, for cleaning, etc., without the use of ladders or scaffolding.

Special wall lanterns are employed for the illumination of the vestries, and the entrance in the west porch is lighted by means of units secreted in the paving. The light from these units is thrown upwards on to the vaulting, whence it is diffused over the entrance way to the west doors.

Mr. Nevill, the city electrical engineer, has acted as consultant to the cathedral authorities.

The British Thomson-Houston Co., Ltd., were responsible for the installation of the Henley wiring system which has been used, and for the manufacture of the lighting units and Mazda lamps. Messrs. Amies and Sons, the local contractors, carried out the wiring and erection of the gear.

A New Catalogue.

We have received from Metro-Vick Supplies, Ltd., of Manchester, a copy of their new "Electric Fittings Catalogue." The brochure contains a large selection of new designs for electrical fittings which should be of interest to architects.

GOVERNMENT OF EGYPT.

RECONSTRUCTION OF THE MOSQUE OF AMROU.

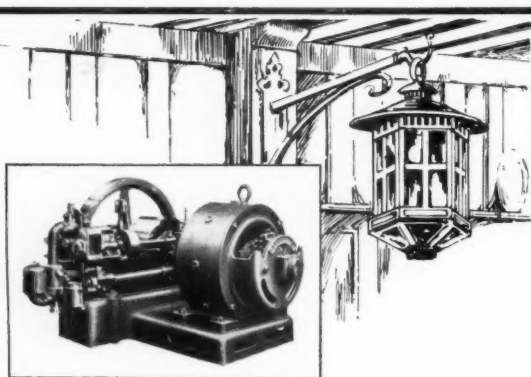
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Competitive designs for the rebuilding of this MOSQUE are called for by the Ministry of Wakfs. Prizes of £2,500, £1,000 and £500 are offered for approved projects. Those wishing to submit designs should apply before 30th June, 1926, to:—

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who will forward details, conditions, etc.

The final date for acceptance of proposals is 1st January, 1927. (567)



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Edited by CAMPBELL DODGSON, C.B.E.

THE FOLLOWING ARTICLES HAVE BEEN
DEFINITELY COMMISSIONED OR ARE
IN CONTEMPLATION FOR PUBLICATION
DURING 1926:

ADAM ELSHEIMER, II	By A. M. HIND
THE LITHOGRAPHS OF JOHN COPLEY	By R. A. WALKER
ENGRAVINGS AFTER GEDDES	By KENNETH SANDERSON
PLOOS VAN AMSTEL	By Dr. A. E. BYE
LITHOGRAPHS AND DRAWINGS OF SARGENT	By ALBERT BELLEROUCHE
THEATRICAL PORTRAITS	By HAROLD CHILD
THE CARICATURES OF DIGTON	By H. M. HAKE
THE ILLUSTRATIONS OF J. W. NORTH	By HAROLD HARTLEY
FRANCIS DODD	By CAMPBELL DODGSON
P. TESTA	By Dr. T. MICHALL-VIERBROOK
THE LITHOGRAPHS OF ALBERT STERNER	By ROYAL CORTISSEZ
THE DRYPOINTS OF HAMILTON HAY	By MUIRHEAD BONE
THE ETCHINGS OF THEODORE ROUSSEL	By CAMPBELL DODGSON
J. M. MOREAU	By ERIC FRANCIS
THE ETCHINGS OF E. BLAMPIED	By E. L. ALLHUSEN
MILITARY PRINTS	By COL. C. DE W. CROOKSHANK, M.P.
OLD CHARING CROSS	By FRANK PACY
THE ETCHINGS OF BEAUFRÈRE	By CAMPBELL DODGSON
THE ETCHINGS OF OROVIDA	By C. A. NICHOLSON
SWISS PRINTS	By Dr. R. BERNOLLI
THE GERMAN WOODCUT	By CAMPBELL DODGSON
ENGRAVINGS OF BARTOLOZZI	By AUGUSTO CALABI
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THE ARCHITECTURAL REVIEW.

Books of the Month.

THE DUBLIN CIVIC SURVEY REPORT. Prepared by HORACE T. O'ROURKE, F.R.I.A.I., and the Dublin Civic Survey Committee for The Civics Institute of Ireland. The University Press of Liverpool, Ltd. London: Hodder and Stoughton, Ltd. Price 21s. net.

ESSAYS IN BIOGRAPHY, 1680-1726. By BONAMY DOBREE. London: Oxford University Press. Price 12s. 6d. net.

CHANGING LONDON: A Book of Sketches by HANSLIP FLETCHER. London: Cassell and Co. Price 10s. 6d. net.

THE ROMAN ALPHABET AND ITS DERIVATIVES. By ALLEN W. SEABY. London: B. T. Batsford, Ltd. Price 6s. 6d. net.

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR 1921. Illustrated. London: The Victoria and Albert Museum. Price 6s. net.

DISCOURSES ON THE EMOTIONAL SOURCES OF TASTE. By GEORGE W. JAKES. Dublin: Published by the Author. 2s. 6d. net.

CANTERBURY CATHEDRAL. By W. DOUGLAS CAROE, F.S.A. London: The Oxford University Press. Price 6d. net.

MEMORIA. Correspondiente A LOS CURSOS 1922-3 y 1923-4. Madrid, 1925.

Prizes for Students of Architecture.

R.I.B.A. List of Awards.

The annual award of the prizes and studentships of the Royal Institute of British Architects was announced at the general meeting last month. The president (Mr. E. Guy Dawber) presided. The results announced were as follows:—

The Tite Prize and £50 for Design (for study of Italian architecture) (subject, "A Memorial to a National Hero").—Mr. A. Calvaley Cotton. Exemption from submitting testimonies of study for final examination.—Mr. Frank Chippindale, Miss Leonora F. M. Payne, and Mr. T. Murray Ashford.

The Soane Medallion and £150 for Design (for study of architecture abroad).—No award of Soane Medallion. Exemption from submitting testimonies of study for final examination.—Miss Alison Sleigh.

The Owen Jones Travelling Studentship and £100 (for ornament and coloured decoration).—Mr. E. Dinkel.

The R.I.B.A. (Alfred Bosson) Studentship, Gold Medal and £250 (for study of commercial architecture in America).—Miss Doris Lewis (A). Silver medals—Miss Doris Lewis (A) and Mr. E. H. Ashburner.

The Grissell Gold Medal and £50 (for encouragement of the study of construction) (subject, "A Swimming Bath").—Mr. John Wm. Wood.

The Henry Saxon Snell Prize of £60 (for encouragement of the study of the improved design and construction of hospitals, convalescent homes, and asylums for aged and infirm poor).—No award of this prize, but a prize of £15 awarded to Mr. Arthur E. Cameron, Associate.

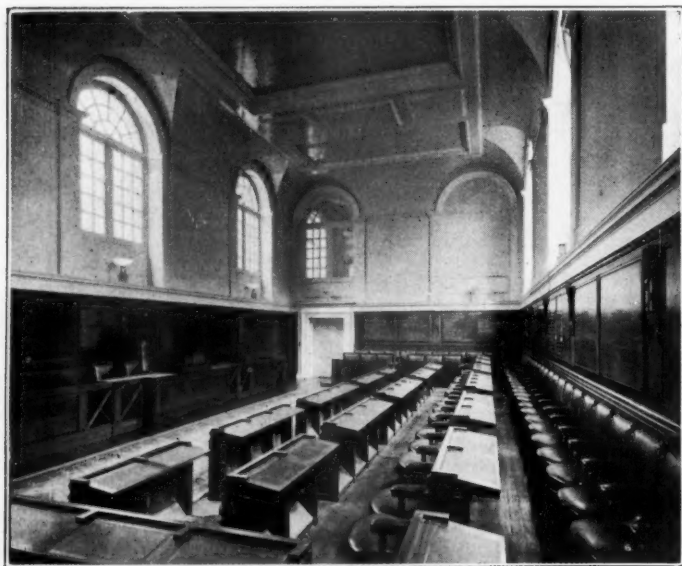
The Ashpitel Prize, 1925 (books, value £10) (for the candidate most highly distinguished in the final examinations).—Mr. Christopher Green, B.A. Oxon.

The R.I.B.A. Silver Medal for Recognized Schools (for the best set of drawings submitted at the annual exhibition by post-graduate students of the recognized schools exempted from the final examination).—Miss Thelma Silcock.

The Sunlight League.

The Sunlight League, inaugurated last year, have just published the second number of their official journal. From the report it would seem that such a splendid movement is not getting all the support it deserves. The League can really be viewed from two standpoints—a scientific one and a humane one. The scientific side deals with the measuring of sunshine in smoky towns and health resorts—using means to indicate the chemical activity of the sun's rays rather than its heat, and so on. The humane side is that of removing rickety children from large towns to sanatoria in sunlit places—the systematic use of sunbaths as a preventative and therapeutic measure in rickets and other diseases—and the multiplication of open spaces as playgrounds for the children of the poor. In July last the League formulated a scheme to get all the square gardens in London thrown open to the children during their summer holidays, but, unfortunately, the idea had to be abandoned through lack of support. This was a most praiseworthy effort—not only would the children have had the benefit of green grass and open sky, but they would have been able to play in safety from the London traffic. We understand the scheme is to be brought forward again early in the spring, and we sincerely trust that it will be successful this time.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



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YÈRÈ BATAN SERÂI, Constantinople

From a steel engraving by W. H. Bartlett, 1839.

RESERVOIRS

This shows one of the huge underground cisterns built for the water reserve of Byzantium, when that city became the Eastern Capital of the Roman Empire.

Greek labour was largely employed and lax control allowed the development of those variations of severe classic forms, which later became features of Byzantine and Romanesque architecture.

THE use of 'PUDLO' Brand cement waterproofer at the Service Reservoir, Mutwal, Colombo, resulted in a saving of 200,000 gallons of water daily. It was adopted after careful tests and comparisons with other waterproofing materials.

Careful tests were also made before 'PUDLO' Brand waterproofer was chosen from eleven other waterproofing compounds, for the waterproofing of the 18,000,000 gallons reservoir for the City of Winnipeg, Canada. A photo and description of these tests will be sent, together with the Handbook of Cement Waterproofing, post free upon request.

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THE ARCHITECTURAL REVIEW.

The Victoria and Albert Museum.

Some New Acquisitions.

After efforts extending over more than a year, the Victoria and Albert Museum has succeeded in acquiring the Vyvyan Salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the Museum. For this result the public are indebted to the generous assistance of the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips, the balance of the purchase-money having been met out of the Parliamentary vote for museum purchases.

This standing salt, one of the finest in the country, was formerly a family possession of the Vyvyans of Trelowarren, Cornwall. It is designed as a square tower, supported on four lions, and surmounted by a domed cover carrying a figure of Justice. An uncommon feature consists in panels of *verre églomisé* (glass decorated with gold and silver leaf and colour), bearing designs and motives adapted from Geoffrey Whitney's "Choice of Emblemes," published in 1586; medallions of similar work on the cover show heads of heroes of antiquity. The silver is richly gilt throughout and embossed with characteristic Elizabethan decoration of masks, fruit, and cartouche-work. It bears in various places the London hall-mark for 1592 with an unknown maker's mark, WH with a flower (?). The whole is admirably built up and proportioned, and stands in all nearly sixteen inches in height.

Six beautiful English Elizabethan tapestry panels have just been acquired by the Victoria and Albert Museum by means of the funds of the Murray Bequest. They were probably woven to serve as cushion covers, five of them being small and one a double panel. The latter has a vase of beautiful flowers and fruit on either side of the scene represented.

The designs, which are characteristically English, illustrate the history of Jacob as described in Genesis XXVIII and XXIX—Esau selling his birthright, Rebecca disguising Jacob, Isaac blessing Jacob, Jacob's dream, Jacob at the well, and Jacob meeting Rachel.

George Kossiakoff.

Last June Russia lost a talented architectural draughtsman and water-colour artist in the person of George Kossiakoff, Professor of Architecture at Leningrad. His works are known beyond the borders of his native land, reproductions of them having appeared from time to time in various art publications in Western Europe. He died suddenly, at the comparatively early age of fifty-three, while preparing to leave for Paris to organize an exhibition of his drawings. Some two hundred of these were brought to Paris by his widow, and were exhibited from January 7 to January 21 at the Hotel Charpentier, 76, rue du Faubourg Saint-Honoré. They comprised studies for theatre decorations and sketches made in Russia, Italy, Constantinople, and the monasteries of Mount Athos.

The London Museum.

The London Museum at Lancaster House ranks high among national repositories of objects of interest and works of art for popularity, as measured by the number of visitors. The "record" of 268,000 people having passed through the turnstiles in 1924 is expected to be far exceeded when the numbers for the year just closed come to be given. New finds of hidden or buried treasures are being constantly received, and these are shown in cases in the entrance hall until still newer finds compel their transference to other rooms.

The transformation which Regent Street, the Strand, and Fleet Street have architecturally undergone, the pulling down of old houses here, there, and everywhere in London, have led to the discovery of many objects worthy of a place in a collection intended to illustrate the antiquity and history, the life and manners, of London through the centuries. They are of the most varied nature, and periods, ranging from wine-bottle seals, bearing the Devonshire crest and dated 1700, found under Devonshire House, Piccadilly, to a group of Gaulish red dinner ware, all of about the time of Nero (A.D. 54-68), and in perfect condition, discovered in a Roman ashpit at a depth of 26 ft.



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THE ARCHITECTURAL REVIEW.

Structural Alterations to Churches.

The Chancellor of the Consistory Court of Bristol (Judge Dowdall, K.C.), giving judgment in a suit concerning alterations to the structure of a church, laid down the following rules, which, he said, he would generally follow both there and elsewhere :

(1) In the case of ancient churches, no important work will be allowed unless it is approved by the Diocesan Committee or the Central Committee.

(2) In the case of minor work in ancient churches and of all work in important modern churches, the designs must either be approved by the Diocesan Committee or must have been prepared by an artist or architect who has seen the church and who is of recognized standing in the kind of work proposed.

(3) In the case of poor modern churches, a high standard cannot be insisted on, but the best work possible in the circumstances should be encouraged, especially in so far as this can be done without misunderstanding or offence.

(4) In all cases individual character is to be encouraged, provided the work is good of its kind and neither odd, nor aggressive, nor discordant.

The Foundling Hospital.

The Governors of the Foundling Hospital have entered into a provisional contract for the purchase of a Surrey estate, which is to accommodate the hospital pending the time when a suitable country property can be acquired. They have been in negotiation with the Governors of another ancient foundation—those of the Royal Asylum of St. Anne's Society—about the large institution at Redhill known as the Royal St. Anne's Schools. The Redhill buildings have ample accommodation, standing in 17 or 18 acres, with headmaster's house, a swimming bath, a large chapel seating 600 persons, and a laundry. The place is very suitable, being in a healthy spot, 300 ft. above sea-level, and commanding fine views. St. Anne's Society spent £60,000 in putting up the Redhill buildings.

Lectures at the Victoria and Albert Museum

During February and March.

A further series of informal lectures, illustrated by lantern slides, will be given by members of the staff of the Victoria and Albert Museum and other experts in their particular subjects, in the Lecture Theatre of the Museum, from 6 to 7 p.m. on Thursday evenings. Admission will be free, and no tickets will be required. The lecturers and their subjects will be as follows :

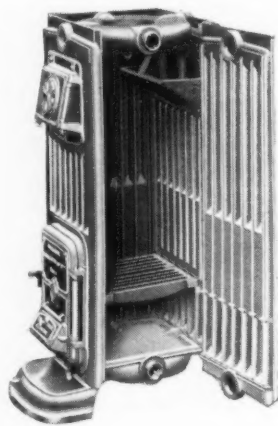
February 4, Miss Joan Evans, "The Development of Jewels"; February 11, Mr. B. Rackham, "Stained Glass"; February 18, Mr. G. F. Hill, "Italian Medals of the Renaissance"; February 25, Mr. W. King, "David Garrick"; March 4, Professor W. R. Lethaby, "William Morris as Artist"; March 11, Mr. H. Clifford-Smith, "Gothic and Early Tudor Furniture and Woodwork"; March 18, Mr. C. E. C. Tattersall, "Handwoven Carpets"; and March 25, Mr. A. J. B. Wace, "English Domestic Embroideries."

Obituary.

The late Mr. Leonard Stokes.

We regret to record the death of Mr. Leonard Stokes, which occurred shortly before Christmas. Mr. Stokes had a long and varied career, which embraced every aspect of the business of an architect. After serving his articles he studied quantity surveying, and then became clerk of works under Street at Christ Church Cathedral, Dublin. He was elected President of the Architectural Association in 1889, and President of the Royal Institute of British Architects from 1910 to 1912, and appointed a member of the Royal Commission on Historical Monuments (England) 1908. Mr. Stokes was responsible for many churches, schools, and municipal buildings, but his best-known work, of course, is that for the National Telephone Company, for whom he designed a number of telephone exchanges, both in London and other provincial centres.

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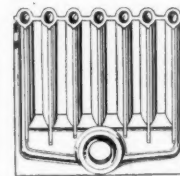
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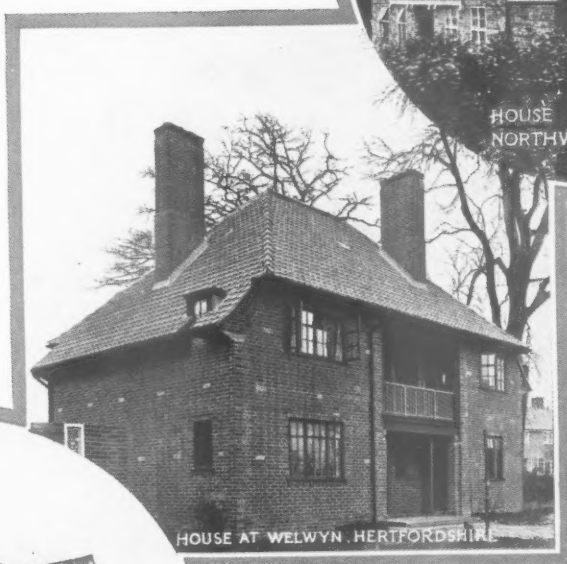
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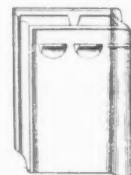
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THE ARCHITECTURAL REVIEW.

Paris Exhibition Awards.

The juries of the Paris Exhibition of Decorative Arts have awarded Great Britain 32 Grands Prix, 40 diplomas of honour, 69 gold medals, 96 silver medals, 46 bronze medals, and 37 mentions. Great Britain thus comes second to France, which, with her natural preponderance of exhibitors in every section, has received about 600 Grands Prix, 800 diplomas of honour, and 1,200 gold medals. More than half the British exhibitors have obtained awards, and among foreign nations Czecho-Slovakia alone has obtained a higher proportion.

Of other nations may be mentioned: Grands Prix, Sweden 36; Denmark 24; Japan 20. Diplomas of honour: Sweden 31; Japan 31; Denmark 22. Gold medals: Japan 59; Sweden 46; Denmark 36. Silver medals: Japan 74; Sweden 39; Denmark 31. Bronze medals: Japan 93; Sweden 14; Denmark 10. Mentions: Japan 74; Sweden 12; Denmark 3.

In the six months during which it has been open, 15,991,746 persons have visited the exhibition. Of these 1,576,469 were persons who had the right to free admission. During the whole six months there was an average of nearly 90,000 visitors a day, and during October the total number was 2,500,000, an indication that the popularity of the exhibition was kept up until the end.

Substitute for Plaster.

Fragments of cork compressed into sheets are being used in a novel method of building houses that has been devised by Dr. A. P. Laurie, Principal of the Heriot-Watt College, Edinburgh, says the "Times." For some time past he has been making experiments on inner lining and partition walls. Most of the new systems of which so much has been heard are for building the external walls of a house that are usually made of brick, steel, concrete, or wood.

The novelty of the method is that he has apparently devised a substantial internal wall that is said to be as solid, as sound-proof, and at least equally as durable as the normal brick and plaster wall, and is also a good non-conductor of heat and sound. His plan is to cement the asbestos-cement sheets familiar to every

builder on to compressed cork 1 in. thick, such as is used by cold storage companies. In this way he obtains a panel 8 ft. by 4 ft. and 1½ in. thick that is rigid and can be very rapidly erected in order to form partition walls. At a time when there is a general scarcity of plasterers, it is an obvious gain in time that the moment the bricklayers have finished the external walls the rest of the work can be entirely executed by the joiners.

Dr. Laurie's method of construction has been patented and taken up by a commercial company in Scotland, where it has attracted a good deal of attention among architects and builders, and those responsible for housing schemes.

Smokeless Houses.

An experiment in smoke abatement is about to be made in Leeds. The city engineer, Mr. W. T. Lancashire, has been instructed by the Improvements Committee to prepare plans for nearly a hundred houses, the majority of which are to be fitted with only gas or electricity for all heating and lighting. A concession is, however, being made of one open fire for kitchen purposes. Examples of these "all-gas" or "all-electric" houses are to be built on each of the four housing estates of Leeds. If successful, it is proposed to carry out future housing schemes providing all gas or all electricity for streets and houses alike.

This experiment is of special interest, in view of the decision announced by the Minister of Health, in reply to a question by Lady Astor in the House of Commons, that an inquiry is being made as to which local authorities are encouraging the adoption of devices on their housing estates with a view to reducing the volume of domestic smoke.

The Gresham Lectures.

The lectures founded by Sir Thomas Gresham will be delivered at Gresham College, Basinghall Street, on the following dates, at 6 p.m.: Physics (Sir Robert Armstrong-Jones), on February 2, 3, 4, and 5; Music (Sir Walford Davies), February 9, 10, 11, and 12; Geometry (Mr. W. H. Wagstaff), February 16, 17, 18, and 19; Astronomy (Mr. A. R. Hinks), February 23, 24, 25, and 26; Rhetoric (Dr. Foster Watson), March 2, 3, 4, and 5.

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THE ARCHITECTURAL REVIEW.

Lost Beauty of the Countryside.

Considerable interest has been aroused by the letter from Mr. E. Guy Dawber, president of the Royal Institute of British Architects, calling attention to the lost beauty of the countryside, which appeared in the "Times" recently.

The hon. secretary of the Town Planning Institute stated that the members of the Institute agreed generally with the suggestions put forward by Mr. Dawber. The Institute were particularly concerned at the spoliation of the countryside in the neighbourhood of the big cities, particularly round London. They wished to see London and the Home Counties treated as a unity and a definite policy laid down.

One thing that stood out with absolute distinctness was that we could no longer afford the immense and continuous waste involved in the haphazard use of land. We could not afford to do without an orderly, general programme of development.

Alluding to Mr. Dawber's suggestion that the Ministry of Health should call a conference to inquire into the whole matter, the hon. secretary suggested that it might be well, in the first instance, for institutions and societies particularly interested to prepare a joint statement of what they wished to be done. The matter ought to be dealt with on broad lines, and the reservation of land made with a view to its best use in the interests of the community as a whole.

Netley Abbey.

Preservation work at Netley Abbey has gone so far that all the precarious parts of the buildings are now secure.

The north, south, and east walls of the chancel have been completely consolidated and made waterproof, and the walls of the south transept nearly so. The west end of the church is now in hand. During the past year the visiting abbots' lodging, a detached building south-east of the church, has been preserved. The ruins were transferred to the guardianship of the Office of Works in August, 1922.

The Abbey, dedicated to the Virgin Mary and St. Edward the Confessor, was founded for Cistercian monks by Henry III in 1239. By far the greater portion of the buildings belongs to a date just after the foundation.

Kitchener Chapel in St. Paul's Cathedral.

The Kitchener Memorial Chapel in St. Paul's Cathedral, which was dedicated on December 10 last, is not only a memorial to the field-marshal, but to all the fallen in the Great War. Soon after the wreck of the "Hampshire" a design was suggested to the committee of the Kitchener Memorial Fund by the late Lord Plymouth and Mr. Detmar Blow, architect to Lord Kitchener, which introduced the main features of the scheme that has now been carried out—the altar with the superimposed *Pietà*, the recumbent figure of Lord Kitchener, and the two military saints, St. Michael and St. George.

Every effort has been taken to preserve in detail the work of Sir Christopher Wren; the structural work in the chapel, situated under the north-west tower, the restoration of the walls and ceiling, the strengthening of the floor, the lighting, heating, and repaving have all been carefully carried out without in any way impairing the original Wren design. At an early stage the committee of the Lord Kitchener National Memorial Fund took an opportunity of placing themselves in the hands of Sir Aston Webb, lately president of the Royal Academy, the late Sir Thomas Brock, R.A., and Sir George Frampton, R.A.; and such artistic success as can be claimed is largely due to the services of these artists, especially as regards their selection of Mr. Reid Dick as sculptor.

Architectural Education.

The Board of Architectural Education have appointed a special sub-committee to view and report upon the existing facilities for architectural education and instruction in building construction in institutions other than those exempted from the R.I.B.A. examinations. This special sub-committee is now considering the possibility of the development of present advantages and of the provision of assistance where none at present exists, and will be glad to receive suggestions or criticisms from those who are specially interested, together with any information as to existing arrangements, stating, if possible, the number of professional students of architecture in attendance at any institution named.



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THE ARCHITECTURAL REVIEW.

The Excavation of Beauchief Abbey.

During last summer the work of excavating Beauchief Abbey—a Premonstratensian house founded by Fitzranulph in 1183—was continued on the lines already traced out by boys from King Edward VII School, Sheffield, who, among other discoveries, found the great recessed doorway to the refectory, its adjoining lavatory, and the east end of the church.

The further excavations were confined to an area south of a line running east and west about 20 ft. south of the nave wall. This area contains nearly four-fifths of the cloisters, most of the cellarer's buildings, rather more than half of the south transept, one of the eastern chapels, and the whole of the chapter-house.

Much of the last-named apartment was buried at least 6 ft. below the ground level, so that considerable portions of its walls still remain, with the benching for the accommodation of the convent when in chapter attached to them. This building may be considered as consisting, on plan, of a square and a semi-octagon, its east end being apsidal. The whole was vaulted and two columns on the central axis supported the vaulting ribs, practically the whole of which have been recovered, including one of the great springing stones, which rested on the capitals of the columns and gathered the converging moulded ribs into a regular group. It seems that the ribs were covered with a thin white plaster and painted, the ground colour being a rich warm yellow, spotted at regular intervals with small rosettes in dark red. Here and there, notably near the bases of the arches, broad bands of red crossed the moulding of the ribs. One drum of the western column still retains sufficient of its decoration to enable the design to be recovered. Immediately outside the chapter-house doorway and in the eastern ambulatory, two stone coffins, each containing bones, were found.

Adjoining the chapter-house on the north are the remains of the south transept of the church and one of the eastern chapels. The transept is exactly the same width as the nave and chancel, its walls are of similar masonry, and its south-west angle is occupied by a newel stair of late date, formerly giving access to the dormitory, which passed over the chapter-house.

Among the small articles found are two of special interest: a brass token just over an inch in diameter and bearing the inscription "Ave Maria Graca" as a wide border, within which is

what appears to be a conventional fish with extended fins and tail; and two small organ pipes, one having its mouth still perfect. These latter apparently belonged to a pair of regals, or portable organs, of which mention is made in the inventory of abbey goods dated "2nd August, 28th year of Henry VIII." Every part of the abbey that is uncovered will be permanently preserved and protected, and the relics found will be arranged as a museum on the site.

Memorial Tapestries at Eton.

Designed by Mrs. Akers-Douglas.

The second of the "St. George" memorial tapestries for Eton College has now been completed and hung in Lower Chapel, next to the first one, which was placed in position last year. The tapestries, which have been designed by Mrs. Akers-Douglas, and which are being woven on the Morris looms at Merton Abbey, represent in a series of scenes the symbolical or legendary episodes of the life of St. George. The scenes depicted in the second tapestry are the slaying of the dragon, together with the arming of St. George for the combat, and his baptizing of the heathen. The series will contain four panels in all, each of which takes two years to weave.

Building in America.

Surplus of Construction.

According to data made public by the Federal Department of Labour, the building scarcity in the United States, which was one of the results of the war, has been wiped out.

At the close of 1924, which marked the third year of the building "boom," construction was about four-tenths of a year ahead of normal needs. The average of population index for the eleven years which ended in 1924 was 111, but the average of construction index for the same period was 115. The department's figures are complete only until the end of 1924, but it might be added that the building "boom" has in 1925 reached a considerably higher level than in any previous year.

Financial institutions, after helping to finance the erection of numbers of buildings without regard to whether the space they were supplying was needed or not, have now taken alarm and have largely withdrawn from the market. The situation is described by experts as the worst in twenty-two years.



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THE ARCHITECTURAL REVIEW.

London Town-Planning Schemes.

A town-planning scheme for a South-east London area about 7,150 acres in extent, has been considered by the London County Council, on a report by the Town-Planning Committee. The area is bounded by Shooter's Hill Road, the Bellingham estate, and Bromley Road, and is stated to contain the largest and most compact portion of the undeveloped land in the administrative County of London. The subject was before the Council last year, and a draft preliminary statement and map have now been submitted for approval.

A recommendation has also been made for the preparation of a town-planning scheme relating to an area in the boroughs of Hampstead and St. Pancras, which involves about 810 acres.

The widening of Bishopsgate is a subject which has come before the County Council. The Improvements Committee report that the proposal provides for the removal of a "bottle neck," which is very detrimental to the free flow of traffic, by giving the widened thoroughfare a minimum width of 60 ft., with a carriage-way of 40 ft. The City Corporation asks that the County Council will co-operate in the scheme by contributing one-half of the net cost as in the case of previous improvements carried out in Bishopsgate. The Council is accordingly recommended to approve of a contribution of £70,556.

The Courtauld Collection at the Tate Gallery.

A selection of modern foreign paintings purchased by the Courtauld Trustees are being exhibited in the Tate Gallery. More than two years ago, Mr. Samuel Courtauld's gift for the purchase of modern foreign paintings became available, and the bulk of the fund has now been spent. The pictures will be on view for a few months in Gallery X, before being merged in the general modern foreign collection in the new galleries which will be opened next summer. The Courtauld collection comprises some of the finest works of French and other artists in recent years, including those of Manet, Renoirs, Degas, and Van Gogh.

TRADE AND CRAFT.

Birmingham Hall of Memory.

The general contractors were John Barnsley & Sons; John Bowen & Sons (lay-out and Colonnade); Fenning & Co., Ltd. (marble shrine and seats); Albert Toft (bronze figures); W. J. Bloye (interior bas relief carving); R. J. Stubington (stained glass); Bromsgrove Guild (bronze doors); Birmingham Guild (casket); Henry Hope & Sons, Ltd. (heating); Walker Bros. (electric lighting); F. & C. Osler, Ltd. (fittings); Howitt & Co., Ltd. (lay-out of lawns surrounding the hall).

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Abbot Brow, Alderley Edge.

The general contractors for Abbot Brow, Alderley Edge, which was illustrated in the December issue of THE ARCHITECTURAL REVIEW, were Isaac Massey and Sons.

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We have received from the Carron Company a copy of their latest catalogue illustrating heavy electric cooking apparatus. In it are shown kitchens fully equipped with electric ranges, boiling-tables, baking ovens, grillers, tea and coffee urns, and so forth. This catalogue should be of great help to anyone who is desirous of installing electric apparatus in the kitchen of a large establishment.



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THE ARCHITECTURAL REVIEW.

The Courtrai-Du Nord Tile Co., Ltd., v. James Dennis, Ltd.

In the Chancery Division of the High Court of Justice on 15 December, 1925, Mr. Justice Astbury had before him a motion by Courtrai-Du Nord Tile Co. Ltd., for an injunction restraining James Dennis, Ltd., from using the words "Courtrai-Du Nord" as descriptive of or in connection with any tiles manufactured by them or any tiles (not being supplied by Courtrai-Du Nord Tile Co., Ltd.) sold or offered or advertised for sale by them without clearly distinguishing such tiles from the tiles sold by Courtrai-Du Nord Tile Co., Ltd., and generally from passing off or enabling others to pass off any tiles not sold by Courtrai-Du Nord Tile Co., Ltd., as or for tiles sold by Courtrai-Du Nord Tile Co., Ltd.

Mr. W. H. Hunt, for the plaintiffs, said it had been agreed to treat the motion as the trial of the action, and his lordship made an order for a perpetual injunction against the defendants, and costs accordingly.

The Popularity of Electric Lifts.

It was not so very long ago that architectural provision for a lift installation was the exception rather than the rule. Nowadays, however, thanks chiefly to the economy and reliability to which they have been brought, lifts, either for passengers or goods, are considered as essential as sanitation and heating. Judging from a list of orders received during two weeks by Messrs. Smith, Major and Stevens, Ltd., electrically-operated lifts are far and away the most popular not only in this country but in different parts of the world. In fact, apart from hand-operated service lifts, every lift in the lengthy list depends for its operation on electrical power. Four electric passenger lifts are destined for the new Fire Station Buildings at Hong-Kong; there is an electric goods lift for the works of Messrs. Kodak, Ltd., at Wealdstone, an electric platform hoist for service at Messrs. Millington & Sons, the paper manufacturers; two well-known hospitals are included for passenger and bed lifts, refectory, and double hand-power service lifts; a club building, bank premises, works and office buildings are also represented.

Reduction in the Price of a Cement.

We are advised of a considerable reduction in the price of the rapid-hardening aluminous cement, Ciment Fondu. At and from January 1, 1926, the price will be £4 15s. per ton f.o.r., instead of £6 15s. per ton as previously. The Lafarge Aluminous Cement Co., Ltd., recently purchased a large amount of land at West Thurrock, in Essex, and erected new works for the British manufacture of their Ciment Fondu. These works are equipped with the most modern British plant and the price reduction announced is a direct outcome of the high efficiency of the new machinery. Until the first day of 1926 every ton of Ciment Fondu had to be imported, and the elimination of the heavy freightage charges now that the British works are in full operation has had a material effect on the selling cost of this cement. The new Fondu Works are near London, and arrangements have been made to ensure prompt delivery of all orders. Those who desire further particulars regarding Ciment Fondu should communicate with the Lafarge Aluminous Cement Co., Ltd., Lincoln House, 296-302 High Holborn, London, W.C.1.

A New Cement.

The new cement now being put on the market under the name of "Gough's Three Star A.P.C.," is, we understand, being used by several county councils, county boroughs, corporations, rural district councils, contractors, concrete manufacturers, etc., and that only just recently the surveyor of the Portsmouth Borough Council publicly stated that it was a very satisfactory material.

An important advantage claimed for the new cement is that there is no expansion, and the manufacturers are prepared to guarantee in writing that their cement is 50 per cent. better than the old British standard specification, and 25 per cent. better than the new.

An Announcement.

Messrs. J. S. Gibson and W. S. A. Gordon have taken into partnership Mr. James M. Wilson, A.R.I.B.A., formerly Director of Public Works, Baghdad, and the new firm will carry on their practice at 5 Old Bond Street, W.1.

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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH.

Unless otherwise stated admission is free to all public lectures and addresses given in this Diary.

- MONDAY MARCH 1** RECORDS OF BABYLON AND ASSYRIA—I. 12 noon. BRITISH MUSEUM TOURS.
ARTS AND CUSTOMS OF ANCIENT EGYPT—I. 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—I. 3 p.m. BRITISH MUSEUM TOURS.
MONUMENTS OF ASSYRIA—I. 3 p.m. BRITISH MUSEUM TOURS.
GENERAL TOUR. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
DOMESTIC GLASS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
LACE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
PAINTINGS (Barbizon). 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
SHAKESPEARE, by Capt. T. E. Eveson, M.A. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I.
PARIS EXHIBITION OF 1925, by Lieut.-Col. H. W. G. Cole, O.B.E. 8 p.m. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.
- TUESDAY MARCH 2** ARTS AND CUSTOMS OF ANCIENT EGYPT—I. 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—I. 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF ASSYRIA—I. 3 p.m. BRITISH MUSEUM TOURS.
ARTS AND CUSTOMS OF ANCIENT EGYPT—II. 3 p.m. BRITISH MUSEUM TOURS.
CARPETS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
TAPESTRIES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- WEDNESDAY MARCH 3** EARLY AGE OF ITALY (Etruscans). 12 noon. BRITISH MUSEUM TOURS.
EARLY GREECE (Crete and Mycenæ). 12 noon. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
LIFE AND ARTS OF THE DARK RACES—I. 3 p.m. BRITISH MUSEUM TOURS.
MEDIÆVAL SCULPTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ARMS AND ARMOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION—METALWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- THURSDAY MARCH 4** ORIGINS OF EUROPEAN ARCHITECTURE—I. 12 noon. BRITISH MUSEUM TOURS.
EARLY AGE OF ITALY (Etruscans, etc.). 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—I. 3 p.m. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
WILLIAM MORRIS AS ARTIST (illustrated), by Professor W. R. Lethaby. 6 p.m. VICTORIA AND ALBERT MUSEUM.

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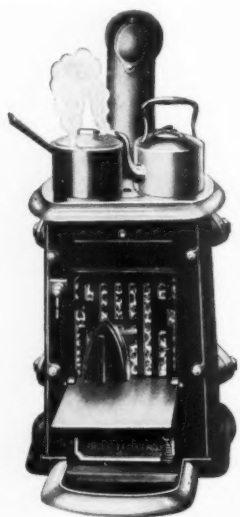
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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- THURSDAY** MARCH 4 *(continued)*. **LATE SEVENTEENTH-CENTURY CABINET-MAKERS AND THEIR WORK**, by Ingleson C. Goodison. 7.30 p.m. GEFTRYE MUSEUM, KINGSLAND ROAD, E.
EARLY RENAISSANCE SCULPTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
DONATELLO. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
RAPHAEL CARTOONS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH WATER-COLOURS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
THE TOWER OF LONDON (illustrated), by W. McGill. 6 p.m. ISLINGTON NORTH BRANCH LIBRARY.
- FRIDAY** MARCH 5 **EARLY GREECE** (*Crete and Mycenæ*). 12 noon. BRITISH MUSEUM TOURS.
HOW THE BIBLE CAME DOWN TO US. 12 noon. BRITISH MUSEUM TOURS.
GREEK AND ROMAN LIFE—I. 3 p.m. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—I (*Before 450 B.C.*). 3 p.m. BRITISH MUSEUM TOURS.
BRONZE AND IVORIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
CHINESE POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
DONATELLO. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- SATURDAY** MARCH 6 **SONG RECITAL**, by Sibyl Cropper and John Goss (League of Arts). 3 p.m. VICTORIA AND ALBERT LECTURE THEATRE.
GREEK AND ROMAN STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS.
GREEK AND ROMAN LIFE—I. 12 noon. BRITISH MUSEUM TOURS.
A SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
FRENCH EIGHTEENTH-CENTURY FURNITURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH EIGHTEENTH-CENTURY FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: MOGUL ART. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
GENERAL TOUR. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
LACQUER. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
RECEIVING DAY FOR ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.
- MONDAY** MARCH 8 **EARLY BRITAIN—II**. 12 noon. BRITISH MUSEUM TOURS.
EARLY CHRISTIAN PERIOD. 12 noon. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—I. 3 p.m. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—II. 3 p.m. BRITISH MUSEUM TOURS.
EARLY COSTUMES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
FRENCH WOODWORK. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
COSTUMES OF THE EIGHTEENTH CENTURY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
COPTIC TAPESTRIES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.



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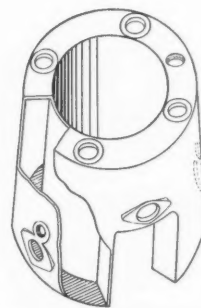


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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- TUESDAY MARCH 9** *GREEK SCULPTURE—II (Elgin Marbles).* 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF ASSYRIA—II. 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—III (Bronze Age). 3 p.m. BRITISH MUSEUM TOURS.
LIFE AND ARTS OF THE DARK RACES—II. 3 p.m. BRITISH MUSEUM TOURS.
ENGLISH PLATE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
CONTINENTAL PLATE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- WEDNESDAY MARCH 10** *PIANOFORTE RECITAL, by Harold Craxton (League of Arts).* 3 p.m. VICTORIA AND ALBERT LECTURE THEATRE.
A SELECTED SUBJECT. 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—I (Old Stone Age). 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—IV (Iron Age). 3 p.m. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
COUNCIL MEETING. 4.15 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.1.
PROFESSORIAL LECTURE. 5.15 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.1.
PERSIAN ART. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
FRENCH RENAISSANCE FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- THURSDAY MARCH 11** *ARTS AND CUSTOMS OF ANCIENT EGYPT—II.* 12 noon. BRITISH MUSEUM TOURS.
RECORDS OF BABYLON AND ASSYRIA—I. 12 noon. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—I. 3 p.m. BRITISH MUSEUM TOURS.
EARLY BRITAIN—II (Late Stone Age). 3 p.m. BRITISH MUSEUM TOURS.
THE READING OF PLAYS, by Mr. St. John Ervine. 8.30 p.m. MORTIMER HALL, MORTIMER STREET, W.1.
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 Organizing Secretary, National Book Council, 30 Little Russell Street, W.C.1.
GOthic AND EARLY TUDOR FURNITURE AND WOODWORK. By H. Clifford Smith, F.S.A. 6 p.m.
 VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
ST. PAUL'S CATHEDRAL, by H. C. Bradshaw, A.R.I.B.A. 7.30 p.m. GEFFRYE MUSEUM, KINGSLAND
 ROAD, E.
SOME MODERN COMPOSERS, by Miss S. M. Warner. 8 p.m. FULHAM PUBLIC LIBRARY, 598 FULHAM
 ROAD, S.W.
ARCHITECTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: PAINTINGS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
DELLA ROBBIA. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
MICHELANGELO. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
CHINESE ART. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.

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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

FRIDAY	MARCH 12	<p>HOW THE BIBLE CAME DOWN TO US. 12 noon. BRITISH MUSEUM TOURS.</p> <p>ILLUMINATED MANUSCRIPTS. 12 noon. BRITISH MUSEUM TOURS.</p> <p>MONUMENTS OF EGYPT—II. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>GREEK SCULPTURE—II. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>A GENERAL TOUR. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>FRENCH PORCELAIN. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>ORIENTAL RUGS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
SATURDAY	MARCH 13	<p>STRING QUARTET AND SONGS: THE SPENCER DYKE QUARTET. 3 p.m. Phyllis Mayson (League of Arts). VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.</p> <p>THE ROMANS IN BRITAIN—II. 12 noon. BRITISH MUSEUM TOURS.</p> <p>EARLY BRITAIN—III. 12 noon. BRITISH MUSEUM TOURS.</p> <p>GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>A SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>CHINESE PORCELAIN—I. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>CHINESE PORCELAIN—II. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>INDIAN SECTION: WOODWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>CHINESE PORCELAIN—III. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>ITALIAN SCULPTURE. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
MONDAY	MARCH 15	<p>RECORDS OF BABYLON AND ASSYRIA—II. 12 noon. BRITISH MUSEUM TOURS.</p> <p>ARTS AND CUSTOMS OF ANCIENT EGYPT—III. 12 noon. BRITISH MUSEUM TOURS.</p> <p>MONUMENTS OF ASSYRIA—II. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>GREEK SCULPTURE—II. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>THE ELIZABETHAN STAGE, by Duncan Gray. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I.</p> <p>BAYEUX TAPESTRY—I. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>ECCLESIASTICAL METALWORK. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>BAYEUX TAPESTRY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>CHINESE POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>GENERAL MEETING. 8 p.m. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.</p>
TUESDAY	MARCH 16	<p>THE GREEK VASES. 12 noon. BRITISH MUSEUM TOURS.</p> <p>GREEK AND ROMAN LIFE. 12 noon. BRITISH MUSEUM TOURS.</p> <p>ARTS AND CUSTOMS OF ANCIENT EGYPT—III. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>RECORDS OF BABYLON AND ASSYRIA—III. 3 p.m. BRITISH MUSEUM TOURS.</p> <p>GOLDWORK AND JEWELLERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p>PRECIOUS STONES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>



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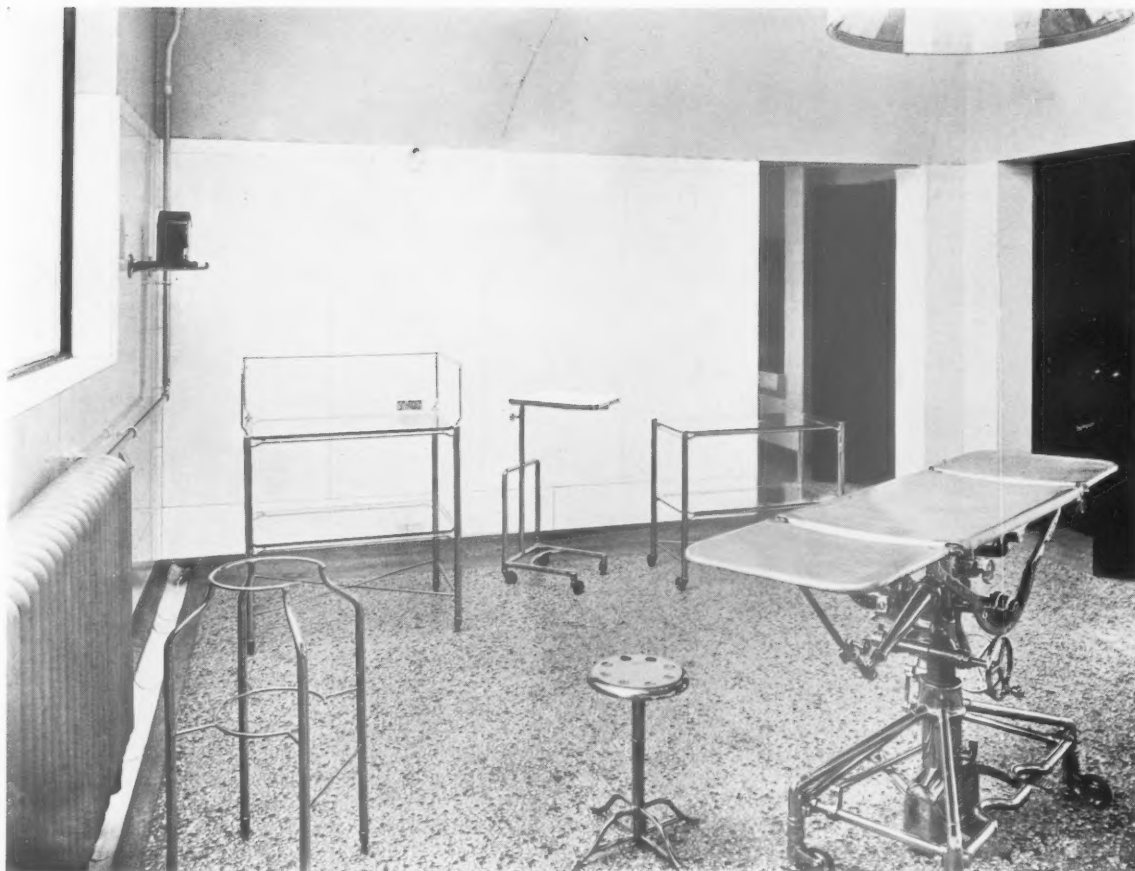
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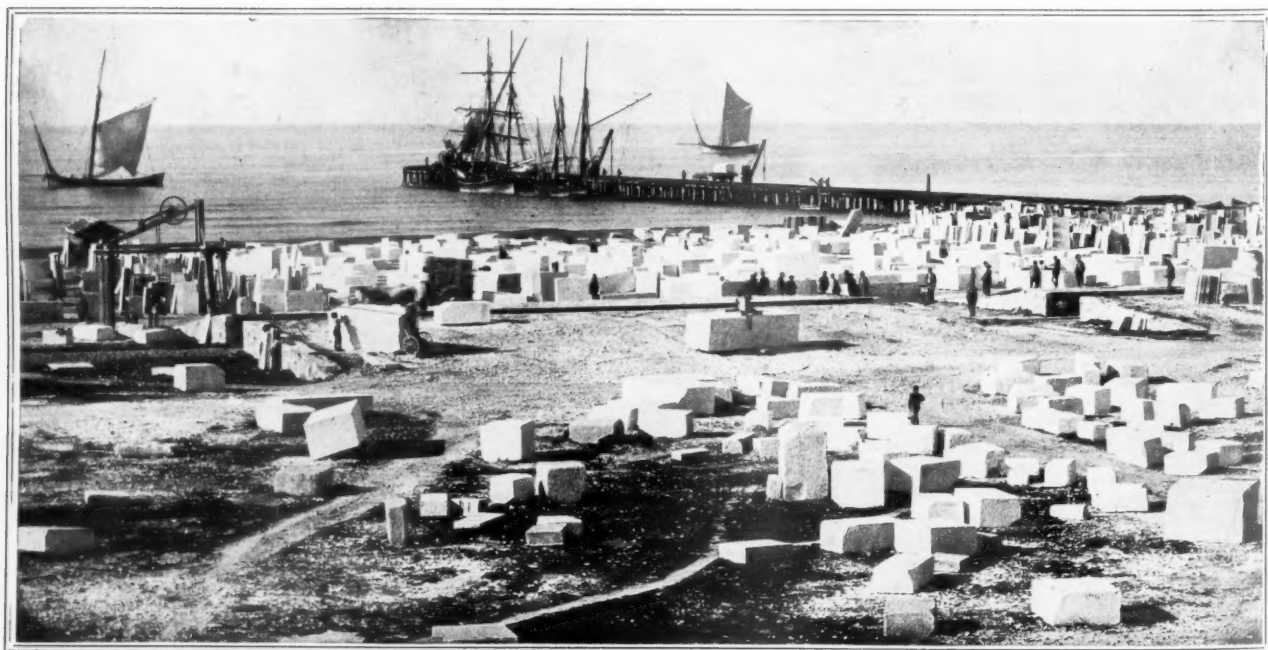
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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- WEDNESDAY MARCH 17 *A SELECTED SUBJECT.* 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—IV. 12 noon. BRITISH MUSEUM TOURS.
ANGLO-SAXON PERIOD—I. 3 p.m. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
MINIATURES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
RODIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- THURSDAY MARCH 18 *ORIGINS OF EUROPEAN ARCHITECTURE—II.* 12 noon. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—I. 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—III. 3 p.m. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—III. 3 p.m. BRITISH MUSEUM TOURS.
HAND-WOVEN CARPETS (illustrated), by C. E. C. Tattersall. 6 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
THE FURNITURE OF ROBERT AND JAMES ADAM, 1758–1792, by Arthur T. Bolton, F.R.I.B.A. 7.30 p.m. THE GEFFRYE MUSEUM, KINGSLAND ROAD, E.
EXHIBITION OF WATER-COLOURS OF JAPAN, by Také Sato. Opening day at ST. GEORGE'S GALLERY, 32A GEORGE STREET, W.I. Admission free. 10–6, 10–5 on Saturdays.
EARLY ENGLISH FURNITURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH SEVENTEENTH-CENTURY FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH EIGHTEENTH-CENTURY FURNITURE. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
JAPANESE PAINTINGS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- FRIDAY MARCH 19 *ARTS AND CUSTOMS OF ANCIENT EGYPT—IV.* 12 noon. BRITISH MUSEUM TOURS.
HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS.
LIFE AND ARTS OF THE DARK RACES. 3 p.m. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—II. 3 p.m. BRITISH MUSEUM TOURS.
COSTUMES OF THE NINETEENTH CENTURY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
COREAN POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- SATURDAY MARCH 20 *COMPOSERS' CONCERT.* Armstrong Gibbs and Arthur Benjamin will present some of their works (League of Arts). 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
HISTORICAL AND LITERARY MSS. 12 noon. BRITISH MUSEUM TOURS.
ORIGINS OF WRITING AND MATERIALS. 12 noon. BRITISH MUSEUM TOURS.
A SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
A GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
A GENERAL TOUR. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
LACE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: TEXTILES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
BRONZES AND IVORIES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH PRIMITIVES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Private View Day. 195 PICCADILLY, W.
R.I.B.A. VISIT TO DEVONSHIRE HOUSE BUILDINGS. Arranged by Art Standing Committee.



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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

MONDAY	MARCH 22	GREEK AND ROMAN LIFE—II. 12 noon. BRITISH MUSEUM TOURS. GREEK AND ROMAN STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—III. 3 p.m. BRITISH MUSEUM TOURS. GREEK SCULPTURE—IV. 3 p.m. BRITISH MUSEUM TOURS. TAPESTRIES. 12 noon. VICTORIA AND ALBERT MUSEUM LECTURES. ENAMELS. 12 noon. VICTORIA AND ALBERT MUSEUM LECTURES. CARPETS. 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURES. ENGLISH PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURES. ROYAL INSTITUTE OF PAINTERS. Opening Day. 196 PICCADILLY, W.
TUESDAY	MARCH 23	EARLY CHRISTIAN PERIOD. 12 noon. BRITISH MUSEUM TOURS. ANGLO-SAXON PERIOD—I. 12 noon. BRITISH MUSEUM TOURS. GREEK SCULPTURE—III. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—III. 3 p.m. BRITISH MUSEUM TOURS. ENGLISH PORCELAIN. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. FRENCH PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
WEDNESDAY	MARCH 24	ANGLO-SAXON PERIOD—II. 12 noon. BRITISH MUSEUM TOURS. LIFE AND ARTS OF THE DARK RACES—III. 12 noon. BRITISH MUSEUM TOURS. GREEK SCULPTURE—IV. 3 p.m. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. 24TH ORDINARY MEETING. 5 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.1. (subject to confirmation by admission card). ECCLESIASTICAL EMBROIDERIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ITALIAN RENAISSANCE FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
THURSDAY	MARCH 25	LIFE AND ARTS OF THE MIDDLE AGES. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT—IV. 12 noon. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT—III. 3 p.m. BRITISH MUSEUM TOURS. READING BACK, by Michael Sadleir. 8.30 p.m. THE SOCIETY OF BOOKMEN, MORTIMER HALL, W.1. Price of Admission (by ticket only): Reserved Course Ticket for the Five Lectures, 7/6; Unreserved ditto, 4/-; a few Unreserved Single Tickets for each Lecture, 1/-. All applications for tickets should be made to: The Organizing Secretary, National Book Council, 30 Little Russell Street, W.C.1. ENGLISH DOMESTIC EMBROIDERIES (<i>illustrated</i>), by A. J. B. Wace. 6 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE. DECORATING AND FURNISHING A ROOM, by E. T. Warne. 7.30 p.m. GEFFRYE MUSEUM, KINGSLAND ROAD, E. ENGLISH PLATE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. INDIA SECTION: SCULPTURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. ECCLESIASTICAL METALWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. PRECIOUS STONES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION: ARCHITECTURE. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.



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Architecture—The Modern Position. Prof. W. R. LETHABY.

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THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (continued).

FRIDAY	MARCH 26	ILLUMINATED MSS. 12 noon. BRITISH MUSEUM TOURS. HISTORICAL AND LITERARY MSS. 12 noon. BRITISH MUSEUM TOURS. ORIGINS OF WRITING AND MATERIALS. 3 p.m. BRITISH MUSEUM TOURS. ANGLO-SAXON PERIOD. 3 p.m. BRITISH MUSEUM TOURS. VESTMENTS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ILLUMINATED MSS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. STAINED GLASS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
SATURDAY	MARCH 27	HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS. LIFE AND ARTS OF THE MIDDLE AGES. 12 noon. BRITISH MUSEUM TOURS. GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS. SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS. IRONWORK. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. GENERAL TOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION: JADE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. RAPHAEL CARTOONS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS. TAPESTRIES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
MONDAY	MARCH 29	THE BEGINNINGS OF MODERN MUSIC, by Students of the Royal Academy of Music. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I. RECORDS OF BABYLON AND ASSYRIA. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA. 3 p.m. BRITISH MUSEUM TOURS. ORIENTAL POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. CELTIC ORNAMENT. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. EUROPEAN POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. CHINESE PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. GENERAL BUSINESS MEETING. 8 p.m. Election of Royal Gold Medallist for 1926 and Members. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.
TUESDAY	MARCH 30	HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT. 12 noon. BRITISH MUSEUM TOURS. EARLY GREECE (Crete and Mycenæ). 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA. 3 p.m. BRITISH MUSEUM TOURS. ARCHITECTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ARMS AND ARMOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. IRONWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
WEDNESDAY	MARCH 31	GREEK AND ROMAN VASES, STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS. GREEK AND ROMAN LIFE. 12 noon. BRITISH MUSEUM TOURS. EARLY AGE OF ITALY. 3 p.m. BRITISH MUSEUM TOURS. GREEK SCULPTURE. 3 p.m. BRITISH MUSEUM TOURS. MEDIÆVAL IVORIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION: MOGUL PAINTINGS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.

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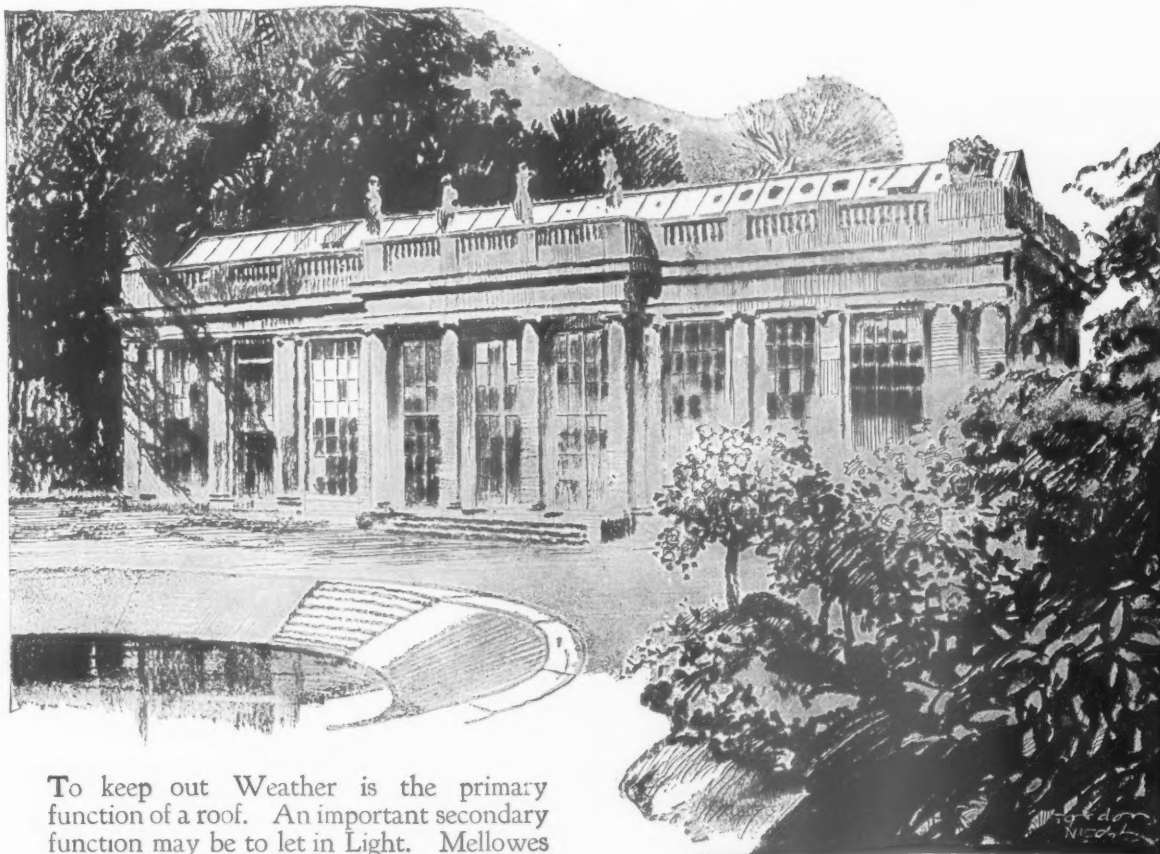
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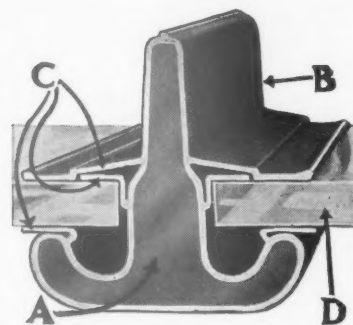
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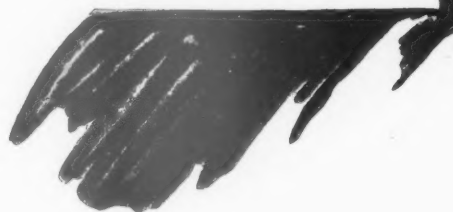


45



In panel: Section of Mellowes "Eclipse" Patent Glazing-bar, showing:—

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C. Lead webs. D. Glass.



THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

The Architecture of Harrogate.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. H. S. Goodhart-Rendel, in his second article on "The Churches of Temple Moore," which appeared in your February issue, made a reference to "the general hideousness" of the architecture in Harrogate which caused something of a sensation in Yorkshire's famous watering-place. I have interviewed several Harrogate architects on the matter, and they not only expressed agreement with Mr. Goodhart-Rendel's views, but subscribed evidence to support it.

One architect said that Harrogate was "noteworthy for its mongrel architecture," and he attributed the hideous appearance of most of the houses to the lack of taste shown by the residents—many of them wealthy, self-made people from places like Leeds and Bradford. "The jerry-builder is rampant in the town," he declared, "but even the older houses are marred by a terrible monotony. St. Wilfrid's Church (lavishly praised by Mr. Goodhart-Rendel) is an oasis in an architectural desert."

Another local architect deplored the fact that there is no adequate system of municipal control to prevent the indiscriminate erection of what he termed "hotch-potch buildings."

I am, etc.,

LESLIE HEALY.

The Restoration of a Wren Wall.

A correspondent writes: "I think it may interest your readers to know that this week the flaming urns have been restored to Wren's wall along the western side of the yard of the Sheldonian Theatre. They had been lying in ruins for at least half a century, but now one can see the wall as he built it, though without the collection of classical marbles which were originally mounted upon it."

The Garden Cities and Town Planning Association Spring Tour.

The Garden Cities and Town Planning Association third tour will commence on Friday, 16th April. Full particulars of this tour will be announced in the next issue of the REVIEW.

Forthcoming Exhibitions.

An exhibition of wrought-ironwork, organized by Messrs. Stark Bros., Ltd., will be held at 1 Church Street, Kensington, from March 8 to March 31.

At the R.I.B.A. Galleries, 9 Conduit Street, W., an exhibition of testimonies of study submitted by candidates in the final examination, will be held from March 2 to March 13. The exhibition will be open from 10 a.m. to 8 p.m. daily, and on Saturday until 5 p.m.

During March two exhibitions will be held at the Leicester Galleries: paintings and drawings by C. R. W. Nevinson, and paintings by Joseph Southall. The exhibitions will be held simultaneously through the month, from 10 to 6 p.m. Admission 1s. 3d.

The Architect and His Work.

The Royal Institute of British Architects has just published a brochure entitled, "The Architect and his Work," with the object of enlightening the lay public on the duties and functions of the architect. Chapters are devoted to "The Need for the Employment of an Architect," "The Relations of Architects and Clients," "The Architect's Services," "Architectural Competitions," and "The Architect's Fees."

Copies of the brochure may be obtained from the secretary to the Royal Institute of British Architects, 9 Conduit Street, W.1, at the price of threepence each.

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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

The District Bank, Cornhill.

The general contractors for the District Bank, 75-77 Cornhill, London, were Messrs. Trollope and Colls, Ltd., who also executed the fireproof floor and the special woodwork; and the sub-contractors were as follows: Earp, Hobbs and Miller, Manchester (carved stonework); Wm. Kirkpatrick, Ltd., Manchester (granite base and steps); E. Wood & Co., Ltd. (steel work); Conway & Co., Manchester (wall and floor tiles); Ames and Finnis (Lombardic tiling to roof); Henry Hope and Sons, Ltd. (casements and casement fittings); W. Macdonald & Co., Ltd., Manchester (patent glazing); the Well Fire and Foundry Co., Ltd. (grates); Shanks & Co., Ltd. (sanitary ware and fittings); the Acme Flooring and Paving Co (1904), Ltd. (flooring); Small and Parkes, Ltd., Manchester (rubber flooring); Chas. Smith and Sons, Ltd. (ironmongery, locks); Drake and Gorham, Ltd. (electric wiring); G. Jackson and Sons, Ltd. (plaster work); Bromsgrove Guild, Ltd., also the Birmingham Guild, Ltd. (bronze work); Bromsgrove Guild, Ltd. (external windows and gates); George Wragge, Ltd. (railing over cornice); H. T. Jenkins and Son, Ltd. (marble wall and floor linings); the Art Pavements and Decorations, Ltd. (stair treads); Waygood-Otis, Ltd. (lifts); G. N. Haden and Sons, Ltd. (heating and ventilating); Dictograph Telephones, Ltd. (telephones); Trollope and Colls, Ltd. (bank fitting); Chubbs and Sons, the Chatwood Safe Co., and Lock and Safe Co., Ltd. (strong-room doors, safes, etc.); Electric Standard Time Co., Ltd. (clocks); George Wragge, Ltd. (clock faces); Grant's Office Equipments (cloak-room fixtures); Alfred Williams & Co., Ltd. (artesian well and pumps); the British Luxfer Prism Syndicate, Ltd. (pavement lights).

East Cliff, Gloucestershire.

The Corsham stonework employed in "East Cliff," Gloucestershire, was carried out by H. W. H. Dacis, of Worcester, and the staircase was executed by Messrs. Samuel Elliott and Sons, of Reading.

Lordship's Close, Stapleford, Cambs.

The general contractor was C. Kerridge, Junr., and the sub-contractors were: Martin Van Straaten & Co. (tiles); McDowall, Steven & Co. (stoves, grates); Shanks, Ltd. (sanitary ware and fittings); C. Kerridge (plumbing and sanitary work, wood flooring, marble flooring, gasfitting, electric wiring, special woodwork, heating, and electric bells); Wing & Webb, Ltd. (door furniture); Fenning, Ltd. (marble work); Albany Forge, Wainwright and Waring, Ltd. (lead down pipes and R.W. heads, lead fanlights, and wrought iron balcony).

An Award.

We learn that the Birmingham Guild, Limited, has been awarded a gold medal in Class 26, Street Art, by the International Exhibition of Modern Decorative and Industrial Art, recently held in Paris, for exhibits in the British section.

Lanthorne House.

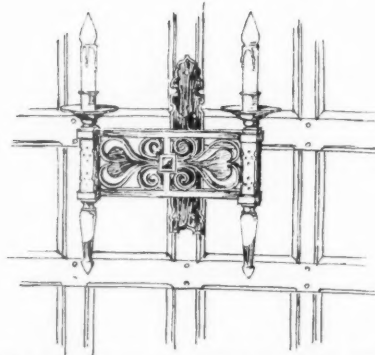
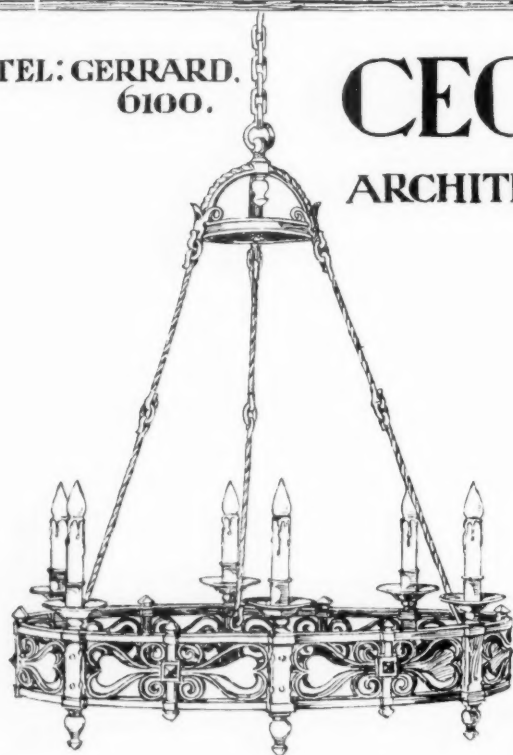
The two oldest houses in the lighting trade have united under the name of Osler and Faraday, Ltd. It is interesting to note that both the firms were founded in the reign of George III, at a time when candlesticks, chandeliers, and wrought-iron lamp supports were in general use. A keen eye may even now detect the influence of this Georgian tradition in many of the models at Lanthorne House, at 89-91 Newman Street. The building itself, designed by Messrs. Constantine and Vernon, will have an 85 ft. façade in the same period or slightly earlier, but the treatment of the showrooms themselves will not allow any style to predominate, as the proprietors feel that this is prejudicial to clients when selecting fittings for their rooms. The strong traditional points of the two firms—crystal fittings in the case of Messrs. Osler, and brass and bronze in the case of Messrs. Faraday—are at once apparent in the new showrooms, while the revival in hand-wrought iron fittings which was recently inaugurated by them is very marked. These iron fittings are made just as they were in the smithies of Spain, Flanders, and the Rhineland, hundreds of years ago.

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THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—If, as Mr. Healy asserts, my almost parenthetical reference to Harrogate's architecture has "caused something of a sensation" in that place, I am surprised and delighted. Surprised that the inhabitants should heed any words of mine, delighted that the evil of which they were written should be observed and discussed.

If it is observed and discussed it is sure to be improved. Harrogate architecture is not the kind of thing anybody can ever have liked—it is the kind of thing which mankind accepts as it accepts influenza, as a supposedly inevitable nuisance. The means of stamping out influenza has still to be found, but the means of stamping out such architecture as that of Harrogate is well known, and the prescription is simple. Ventilation of the subject, civic pride and forethought, consultation with experts: these are its simple ingredients.

Not that everything architectural in Harrogate is horrible, only *almost* everything. There are two churches, beside St. Wilfrid's, which have merit of the kind which everyone appreciates—St. Mark's, by the late Mr. J. Oldrid Scott, and St. Mary's, by Mr. Tapper. There is a third church, St. Robert's, by the late Mr. Goldie, which seems to me sincerely and well designed in a style for which it is hard nowadays to canvass much approval. The new Pump-room and Baths show signs of great effort towards good architecture—the late Mr. Hare's Public Library has no serious fault save those of taste—and the old White Hart Hotel is an excellent piece of classical routine work of more innocent days than ours. The Royal Bath Hospital, by the late Mr. Worthington, of Manchester, is a picturesque and skilfully grouped specimen of Victorian Renaissance. The war memorial is of grave and dignified design, perched upon a site of which the slope ought to have been a disqualification.

Scraping all these together, however, it is impossible to class the average architecture of Harrogate save with the lowest. The climax of hotel hideousness is reached in the Majestic, but

that has many rivals for its supremacy. The villas which everywhere abound are really terrible. The lay-out of the place is as bad as are its buildings. The "Valley Gardens" with their asphalted paths wriggling round puddles fringed with rockwork are a nightmare.

My reason for writing these ungracious words lies in my conviction that a great future might be in store for such a spa as Harrogate, with its unrivalled waters, if the place itself were not so hopelessly behind the standard of its continental rivals in all that makes a town pleasant to the eye. As a patient I am extremely grateful to Harrogate for health regained there, but I confess that I dread its depressing ugliness when I think of a return visit. This dread I find generally shared even by those who take no particular interest in matters of art and of taste.

There are, I do not doubt, excellent architects in the place who could break the spell of hideousness almost at a blow if they were consulted on the general amenities of the town. Seeing that my former words have, somehow or other, been read locally, I add this letter with the desire of strengthening the hands of those, my *confrères*, if it be in any way in my power to do so, in the fight for comeliness in which they must be engaged.

I am, sir,

Yours faithfully,

H. S. GOODHART-RENDEL.

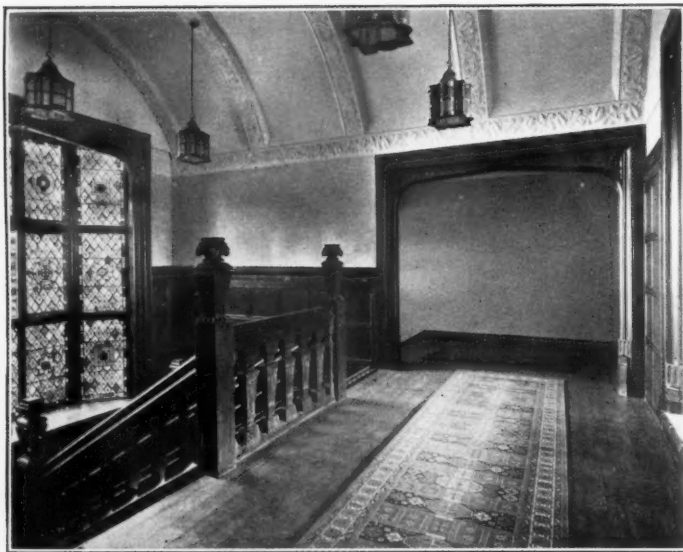
Travellers' Club, Pall Mall, S.W.1.

28 February, 1926.

P.S.—May I add as a postscript to this letter a correction of the list of Temple Moore's work at the close of my article?

The church at Bessingby is dedicated to St. Magnus, that at Bilsdale Midgable to St. John the Divine. I cannot think how the wrong dedications escaped me in the proofs, and apologize for bad proof-correcting.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



An OAK STAIRCASE in the XVth-Century manner recently made and fixed by Hamptons at Thickthorn Hall, Hethersett, near Norwich, for James Hardy, Esq. This was part of an extensive reconstructional scheme, including the installation of electrical plant and fittings throughout the house, carried out by Hamptons under the direction of the Architect, J. Owen Bond, Esq., L.R.I.B.A., Norwich.

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THE ARCHITECTURAL REVIEW.

Books of the Month.

- THE SMALLER ENGLISH HOUSE OF THE LATER RENAISSANCE, 1660-1830. By A. E. RICHARDSON and H. DONALD EBERLEIN. London: B. T. Batsford, Ltd. Price 21s. net.
- THE ENGLISH INN PAST AND PRESENT. By A. E. RICHARDSON and H. D. EBERLEIN. London: B. T. Batsford, Ltd. Price 21s. net.
- ESSAYS IN BIOGRAPHY. By BONOMU DOBREE. London: The Oxford University Press. Price 12s. 6d. net.
- MASTERS OF ARCHITECTURE: ANGE-JACQUES GABRIEL. By H. BARTLE COX. London: Ernest Benn, Ltd. Price 10s. 6d. net.
- THE MAKING OF THE FUTURE: THE COAL CRISIS AND THE FUTURE. By P. ABERCROMBIE, V. BRANFORD, C. DESCH, P. GEDDES, C. W. SALEEBY, and E. KILBURN SCOTT. London: Leplay House Press and Williams and Norgate, Ltd. Price 8s. 6d. net.
- ARCHITECTURE EXPLAINED. By HOWARD ROBERTSON. London: Ernest Benn, Ltd. Price 7s. 6d. net.
- AN ACCOUNT OF THE SCAPA SOCIETY. By RICHARDSON EVANS. London: Constable. Price 6s. net.
- LIFE AND WORK OF THE PEOPLE OF ENGLAND: THE FIFTEENTH CENTURY. By DOROTHY HARTLEY and MARGARET M. ELLIOTT. London: B. T. Batsford, Ltd. Price 4s. 6d. net.
- LIFE AND WORK OF THE PEOPLE OF ENGLAND: THE SIXTEENTH CENTURY. By DOROTHY HARTLEY and MARGARET M. ELLIOTT. London: B. T. Batsford, Ltd. Price 4s. 6d. net.
- CORNISH CHURCH GUIDE. Truro: Oscar and Blackford. Price 3s. 6d. net.
- MANUAL OF INSTRUCTION IN THE ART OF REPOUSSÉ. By T. G. & W. E. GAWTHORP. Fifth Edition. London: B. T. Batsford, Ltd. Price 2s. 6d. net.
- BUILDING CONSTRUCTION. Advanced Course by CHARLES F. MITCHELL. Tenth Edition. London: B. T. Batsford, Ltd. Price 10s. 6d. net.

Garden Cities and Town-Planning Association and Housing and Town-Planning Tour No. 3.

The spring tour of the Association this year will be an extensive one, commencing on Friday, 16th April, and concluding on 23rd April. The itinerary has been arranged to cover not only developments in housing and town-planning, but also points of interest of an architectural and historic nature.

The places to be visited are Oxford, Bath, Bristol, Cardiff and the industrial valleys of South Wales.

The week-end, Friday to Monday, will be spent at Oxford.

On Monday the party will leave Oxford and visit Bath.

Tuesday morning the party will go to Bristol, and arrangements will be made by the Corporation for visits to be paid to their housing schemes, in which the Corporation have displayed considerable energy, and town-planning work.

Tuesday night the party will travel to Cardiff, and on Wednesday and Thursday will be entertained by the Cardiff Corporation.

On Thursday afternoon some of the work of the Welsh Town-Planning and Housing Trust will be seen at Barry Garden Suburb and Rhiwbina Garden Suburb.

On Friday the full day will be spent in travelling round the area which was embodied in the South Wales Joint Regional Committee. A journey will be made up one of the valleys to Caerphilly, Treheris, and on to Merthyr.

The approximate cost of the whole tour will be £13, and arrangements will be made for certain sections of the tour to be taken independently: the Oxford week-end, joining at Paddington and terminating at Oxford will cost £4; Oxford and Bristol section joining at Paddington and terminating at Bristol, will cost £7. Arrangements will also be made for the South Wales section to be taken independently, joining and leaving at Cardiff, and including hotels for three nights, at a cost of £5 10s. 6d.



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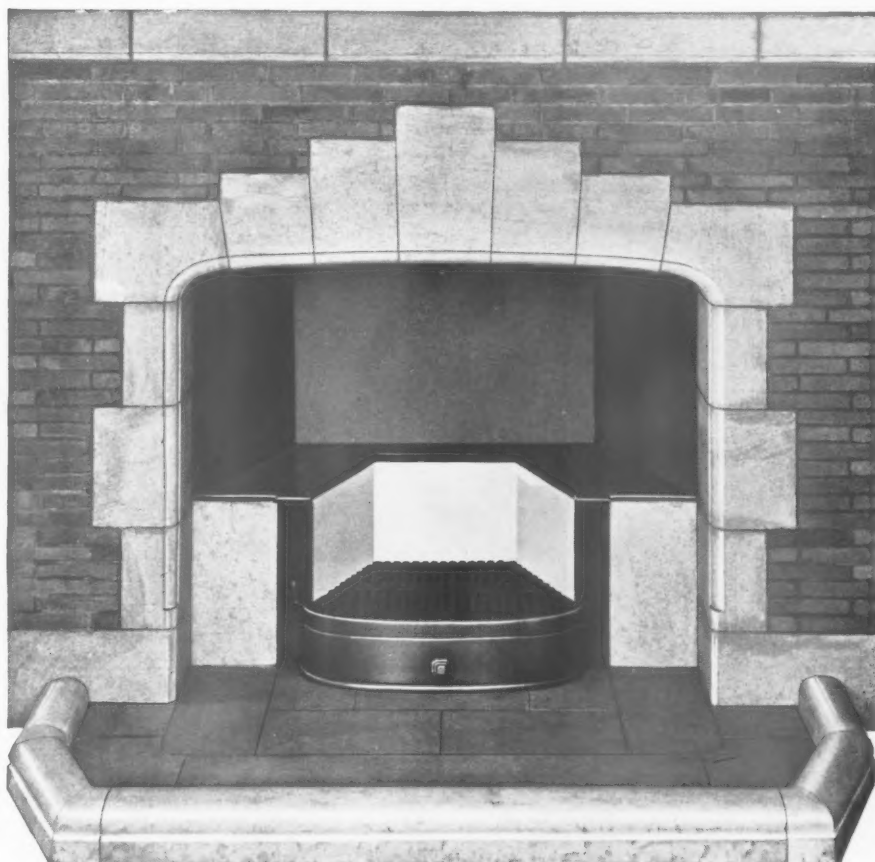
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THE ARCHITECTURAL REVIEW.

Books of the Month.

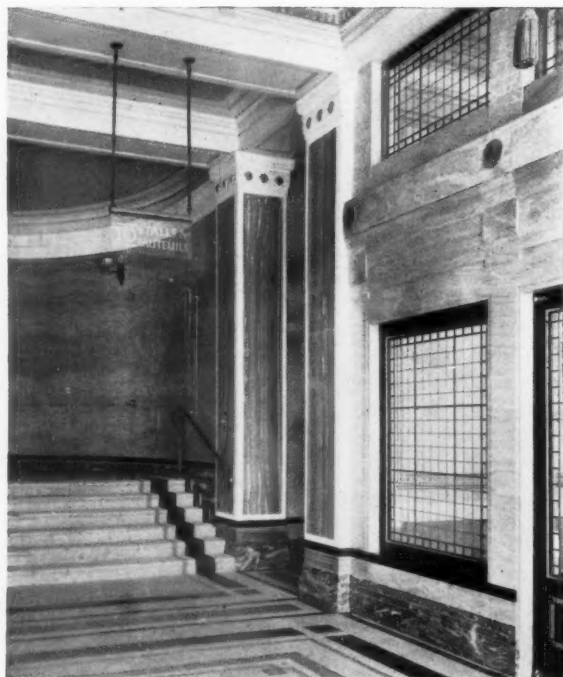
- MODERN FRENCH DECORATIVE ART. With an Introduction by LÉON DESHAIRS, Curator of the Bibliothèque Des Arts Décoratifs, Paris. London: The Architectural Press. Price £2 10s. net.
- THE WEST END OF YESTERDAY AND TO-DAY. By E. BERESFORD CHANCELLOR, M.A., F.S.A. London: The Architectural Press. Price £2 2s. net.
- ART STUDIES. Edited by A. KINGSLEY PORTER. London: The Oxford University Press. Price £1 11s. 6d. net.
- THE ARCHITECTURAL ANTIQUITIES OF WESTERN INDIA. By HENRY COUSSENS, M.R.A.S. London: The India Society. Price £1 5s. net.
- THE ENCYCLOPEDIA OF FURNITURE. Under the general direction of DR. HERMANN SCHMITZ. London: Ernest Benn, Ltd. Price £1 2s.
- WESTMINSTER ABBEY AND ITS ANCIENT ART. By J. C. NOPPEN. Cheltenham: Ed. J. Burrow & Co., Ltd. Price £1 1s. net.
- WEST LONDON, AN INVENTORY OF ITS ANCIENT MONUMENTS BY THE ROYAL COMMISSION ON HISTORICAL MONUMENTS. London: H.M. Stationery Office. Price £1 1s. net.
- HOW TO DISTINGUISH PRINTS. London: The Print Society. Price £1 1s. net.
- THE ORIGINS OF ARCHITECTURE: II—PRE-HELLENIC ARCHITECTURE. By EDWARD BELL, M.A. London: G. Bell and Sons, Ltd. Price 8s. 6d. net.
- SKETCHING IN LEAD PENCIL. By JASPER SALWEY, A.R.I.B.A. London: B. T. Batsford, Ltd. Price 7s. 6d. net.
- FAMOUS ETCHINGS FROM DÜRER TO WHISTLER, FOLIO I. By R. A. WALKER. London: Halton & Truscott Smith, Ltd. 5s. net.
- CAMBRIDGE COUNTY HANDBOOKS: BERWICKSHIRE AND ROXBURGHSHIRE. By W. S. CROCKETT. London: The Cambridge University Press. Price 3s. net.
- THE PRESERVATION OF RURAL ENGLAND. By PROFESSOR PATRICK ABERCROMBIE. London: Hodder and Stoughton, Ltd. Price 1s. net.

The Preservation of Churches.

A report from the Royal Commission on Ancient Monuments deals with West London exclusive of Westminster Abbey, and schedules, among other buildings, a number of churches as "especially worthy of preservation." By a happy coincidence another report—from the Central Committee for the Protection of Churches—has also just made its appearance, and shows that there is now practically in every diocese a healthy conscience towards the duty of ensuring that the beautiful and historic structures which the Church of England has under its care shall suffer as little as possible from the encroachments of time, from unskilful repair, and from inappropriate, not to say ugly, restoration. With one or two exceptions the dioceses have their own advisory committees for the protection of their churches; and the diocesan reports, printed in this new volume, show with more or less detail the unquestionably good influence which these committees now exert. Over and above the diocesan committees there is the Central Committee, and this body, too, can point to work which has fully justified its formation. Its functions are largely advisory; it collects evidence and can enrich the diocesan bodies that consult it with the fruits of experience gathered all over the country; it commands the ablest professional opinion; and, happily, since the Central Committee cannot work without funds, it has been formally recognized by the National Assembly, which has allotted a sum towards its expenses.

For all those on whom direct responsibility rests for the upkeep of parish churches, the second chapter in the report should be of especial interest, and coming from an organization so well equipped with information as the Central Committee, should be authoritative. There are, for instance, precautionary instructions which no parish, however poor, can plead poverty as an excuse for neglecting. The freeing of churches of ivy, creepers, and the proximity of trees and shrubs; attention to surface drainage, the cleansing of gutters, and the removal generally of all rubbish near church walls—these are not costly operations; neither is the supervision of memorial tablets and the discontinuation of the use of lacquered brass and cheap metal in their

Continued on page lvi.



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CHAUCER, in the "Knight's Tale," describes the amphitheatre constructed for the combat of Palamon and Arcite. The building and decoration of to-day's cinema theatre is the modern parallel. Old Geoffrey states that the seats were stepped, and goes on to show the demand for craftsmen:—

"That when a man was set on one degree
Him letted not his felaw for to see.
Eastward there stood a gate of marbel white,
Westward right swiche another in th'opposite.
And shortly to concluden, swiche a place
Was never in erth, in so litel a space,
For in the land ther n'as no craftes man
That geometric or arismetricke can,
Ne portreieur, nor kerver of images,
That Theseus ne yaf him mele and wages,
The theatre for to maken and devise."

GEOFFREY CHAUCER.

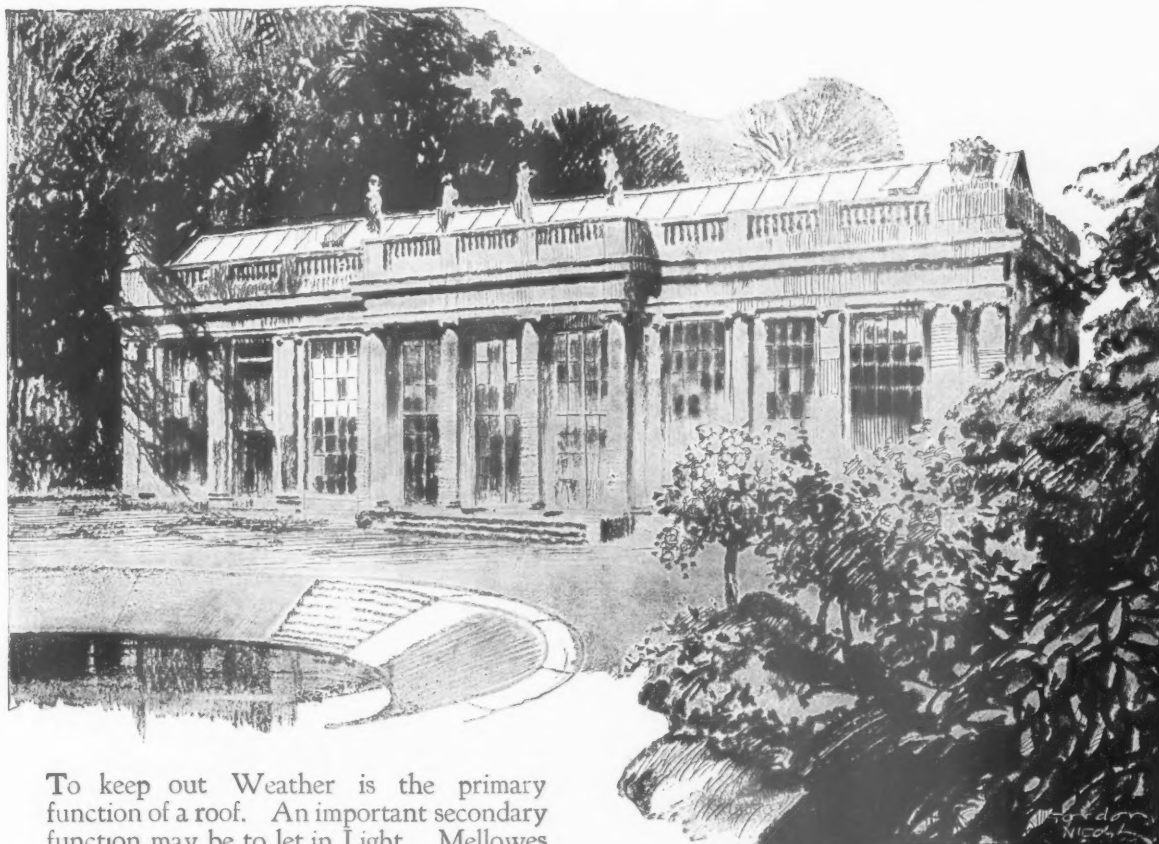
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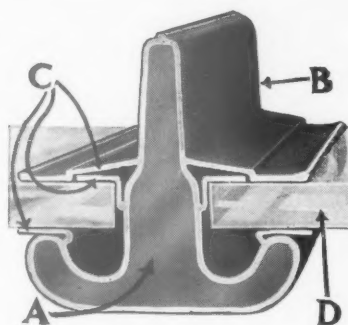


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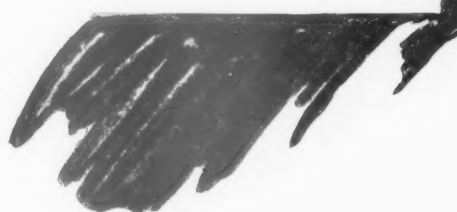
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In panel: Section of Mellowes "Eclipse" Patent Glazing-bar, showing:—

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THE ARCHITECTURAL REVIEW.

composition. Here are matters on which any incumbent or parish can insist without difficulty. Actual repairs may be more formidable; but one principle is that ancient masonry should not be disturbed more than is necessary; another is that conjectural restoration is to be deprecated; another is that gun-metal is preferable to iron on account of its effect on stone. Once more the committee warns parishes to be careful about the rehangings of old, and the adding of new bells—a piece of advice that cannot be taken too seriously. Internally the committee is for restoring whitened walls; the reaction against them in the last century went too far; and under many there are probably old mural paintings—the earliest English pictures—awaiting discovery. Glass, again, needs careful attention; old glass is too often mixed with new, and modern glass is “sometimes garish, sometimes dingy.” It is curious to learn that in a large part of the South of England “ancient churches are needlessly and improperly darkened.” If galleries have mostly disappeared, there are many surplised choirs in chancels never meant for them; and many modern chancels have too many steps in them. Architectural scholarship is now able to correct not a few errors of the Gothic revivalists of the last century. Of downright vandalism the report contains at least one instance, which shows how constantly local improvements, if they can be so called, must be watched. In a Wiltshire parish, as late as 1917, a fourteenth-century screen was removed and actually burnt in the churchyard. The photograph in the report shows what was destroyed. Every one who sees it must feel thankful that the present diocesan machinery, and the public opinion which it can rally, will make such discreditable doings henceforth impossible.

Hagley Hall.

The work of salvage at Hagley Hall has been continued, and the architect who has examined the fabric reports that rebuilding is possible. The central hall, the dining-room, the library, and all the north-western wing were destroyed, representing five-sixths of the whole building. The drawing-room was saved, and it is a matter for satisfaction that the ceiling by Cipriani was not destroyed. This ceiling was taken down, but the paintings in the four corners, representing the

seasons, remain in position and appear to be uninjured. It is expected that a full list of the pictures saved from the fire will have been prepared, and an arrangement arrived at whereby the art treasures will be stored at the Birmingham Art Gallery, and probably the most notable will be hung.

Of the books in the library there are some 2,000 remaining, but these are damaged, and advice is being sought of a well-known Birmingham book dealer as to the prospect of restoring them. Fortunately, the Shakespearian folios were locked in the strong room, and it has been found that they have received little, if any, damage. These folios consist of a First Folio with the title and two last leaves in facsimile, and dated 1623; the Second Folio, the verse and colophon in facsimile, 1632; a fine copy of the Third Folio, 1663; and a copy of the Fourth Folio, 1685. Other valuable volumes stored in the strong room were Whitney's “Emblems,” 1586; Littleton's “Tenures,” second edition; Linschoten's “Voyages,” 1598; Shelton's translation of “Don Quixote,” 1612-20; Milton's “Paradise Lost,” first edition, 1669; Milton's “Poems,” 1645; and “Daphne's Trophees,” by J. R. Paris, 1619. There are also a number of first editions of Shelley's works.

Coins of Crete.

Among the most important of recent additions to the British Museum is a collection of Greek and Roman coins, the bequest of Mr. Richard Berry Seager, the American excavator. This valuable series numbers more than 1,500 of ancient Cretan coins. The coinage of the cities of Crete, issued often from mints of which little more than their names are known (such as Arcadia and Olus), is of extreme interest from the point of view of mythology. The legends, for instance, associated with the Minotaur, Europa, the nymph Britomartis, and many other less familiar figures, are all illustrated by the coins. One of the most picturesque types of Greek coinage is the nymph Britomartis seated pensively in a tree, which is found on the coins of Gortyna. At Cnossus the labyrinth is the usual reverse type of the coinage. At Phaestus it would appear that one group of coins was inspired by a series of paintings or reliefs representing the labours of Heracles, although, strangely enough, the labour particularly associated with Crete, the subduing of the Bull, is not represented.

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Cardiff - Metro-Vick House, Custom House Street	Newcastle-upon-Tyne - - - 7 Saville Row
Sheffield - - - - - Howard Gallery, Chapel Walk	

S
G 77

International Conference on Housing and Town Planning.

The next International Conference will be held at Vienna in September, 1926. The principal subjects for discussion will be:

(a) Examination of the conditions of land tenure in each country and of how far they permit practical results respecting town and regional planning.

(b) The rational distribution of cottage and tenement houses.

Under the first heading will be discussed land ownership and leases and the uses to which land may be dedicated in town and regional plans, the acquisition of land (whether by private treaty or compulsory powers) where necessary for the plan, the exchange of sites, and all the land problems that it is necessary to solve so that the plans that are drawn up may be actually achieved. It also involves the study of regional and town planning in relation to existing and potential land values, a study which is made the more necessary by the recent growth of regional planning and the larger areas that are now envisaged.

The second subject will provide for comparisons between the two types of housing development, their appropriateness under varying conditions, their respective costs, and their social advantages and disadvantages. It also involves consideration of the place in regional and town plans of both types of building and the relating of housing to town and regional planning.

At the same time as the conference there will be held an exhibition dealing with the subjects to be discussed at the conference.

Modern Tendencies in Furnishing.

An exhibition of furniture designed and made by Heal's is now proceeding at the Mansard Gallery. Here can be seen the trend of present-day design in both colour and form, grouped together with appropriate carpets, pottery, fabrics, and so forth—sold, and in many cases initiated by Heal's.

A National Recreation.

In designing any kind of sport or pastime for the welfare of the masses, obviously the first essential condition is that it shall not only be popular, but it must also contain the power of being able to attract, and to appeal to the general taste. That problem provided for, the second qualifying necessity is that the interest attaching to it must be maintained all the time to prevent it from retrogression.

From the details supplied to us by the secretary of the Society of Miniature Rifle Clubs—an organization that has the honour of claiming the Duke of Connaught as patron, and Field-Marshal Earl Haig as President—there is ample evidence that the society, in cultivating the development of small-bore rifle shooting as a national sport of the masses has achieved the distinction of holding and maintaining what is proved to be perhaps the most popular pastime that could be devised or carried on for the benefit of the general public.

To carry on the good work, the council of the S.M.R.C. are appealing for 10,000 additional life-members, and as the council of the society is composed of gentlemen whose names are a national asset, and who give their time and invaluable services free, besides helping in other directions, and seeing that a life-membership can be secured on payment of a guinea, it is to be hoped that the appeal will fructify. Additional finances are required to feed the continuous round of shooting competitions with cash prizes and trophies necessary for the maintenance of that interest which we referred to in the opening lines.

Already the society awards well over 1,000 of such prizes, whilst the various clubs also provide their own nominal prizes for club matches between the members, inter-club contests, county association competitions, and so forth. The movement is both national and progressive, and the aims of the society are directed on those lines.

Inquiries should be addressed to the Secretary, S.M.R.C., 15 Arundel Street, Strand, London.

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The Pearce Memorial Fountain and Garden, Thame, Oxon.

The general contractors for the fountain, masonry, and foundations were Foster and Dicksee, and for the lily ponds, garden paving, and walls, J. Howland; Manenti Mario (bronze casting).

The Kensington Cinema, London.

The general contractors were Messrs. J. T. Mears, Ltd., and the sub-contractors were: Goodale & Co. (granite); Impervious Stone Co. (stone); Shaw's Glazed Brick Co. (faience); Fenning & Co. (marble); Stratford-on-Avon Guild (fibrous plaster); Campbell Bros., Ltd. (painting); Starkie Gardner, Ltd., J. M. Pirie & Co., Ltd., Fredk. Jukes, and J. R. Pearson, Ltd. (metalwork); Higgins and Griffiths (electric fittings); Blackburn and Starling (electric wiring); W. N. Simpson and Sons, Ltd. (wall tiling); Art Pavements and Decorations, Ltd. (mosaics and rubber flooring); F. G. Minter, Ltd. (internal joinery and curtains); Moreland Hayne & Co. (steelwork); Waygood-Otis, Ltd. (lifts); F. Sage & Co., Ltd. (kiosk and urns); Cinema Equipment Co. (seating and carpet-laying); Coates & Co. (carpets); General Electric Co. (flood-lighting); Holophane, Ltd. (external flood-lighting); K. F. Manufacturing Co. (internal directional signs); Jeffreys & Co. (heating and ventilation); Geo. Jennings, Ltd. (sanitary equipment); Wm. Hill and Norman Beard, Ltd. (organ); Luxfer Co. (glazing, etc.); Bell's Poilite and Everite Co. (asbestos); Singer and Sons, and Abercrombie and Son (art metalwork); Knight & Co. (door furniture); J. W. Gray and Son (lightning conductor); John Daymond and Sons, Ltd. (carved stonework). The colour content of the cast concrete stone was obtained by the use of "Atlas White" Portland cement, supplied by the Adamite Co., Ltd.

Metro-Vick House.

The London office and erection staff of the Metropolitan-Vickers Electrical Co., Ltd., and head office and London office of Metro-Vick Supplies, Ltd., have moved from 4 Central

Buildings, Westminster, to more convenient and larger premises at 145 Charing Cross Road.

The headquarters and administration staff, together with the Traction Bureau of the Metropolitan-Vickers Electrical Co., also the whole staff of Metropolitan-Vickers Electrical Export Co., will remain at 4 Central Buildings, which is, of course, the registered office of the company.

The premises are on the site formerly occupied by Messrs. Crosse and Blackwell's factory, and the building has been completely transformed by Messrs. Foster and Dicksee, Limited, of Rugby and Chelsea. The whole of the interior has been removed and replaced with modern steel construction supplied by the Astor Engineering Company, with Diespeker patent hollow-tile fireproof flooring. Messrs. Docker Brothers supplied the floor covering of Induroleum patent fireproof flooring, and all the paint and distemper used in connection with the internal decoration. Interior metal work, such as door furniture and the specially designed name-plate at the entrance to the building, were supplied by a subsidiary company, Harcourts, Limited, Birmingham.

Messrs. Waring and Gillow furnished the ground floor entrance hall with the beautiful walnut panelling of William and Mary period. Messrs. George Spencer Moulton supplied the rubber-tile flooring in a black and grey marbled diamond pattern.

Corrigenda.

In the April issue of THE ARCHITECTURAL REVIEW, Messrs. Art Pavements and Decorations, Ltd., were described as having supplied the stair treads for the District Bank, Cornhill. This was incorrect. This firm carried out two exceptionally fine solid cast staircases in "Biancola."

We regret that through a misunderstanding the illustrations of Little Bardfield Hall were described in the April issue as Little Bandfield Hall, and as being the work of Mr. Esmond Burton. This building was designed and carried out by Mr. A. Victor Heal, and Mr. Burton was responsible for the modelling and execution of the actual plaster ornament. The craftsman responsible for the figurehead of the "Flying Cloud" illustrated in the same issue was said to be Gilbert Seale and Son. This should have been Frederick Stuttig, of 2 Durand Gardens, Stockwell, S.E.



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Recent Books.

Modern French Decorative Art.



A CHAIR.

Designed by Süe et Mare.

From "Modern French Decorative Art."

Modern French Decorative Art. With an Introduction by LÉON DESHAIRS, Curator of the Bibliothèque des Arts Décoratifs, in Paris. London: The Architectural Press. Price £2 10s. net.

The 188 pages of this important publication are all worthy of their place in a book which will be given a welcome reception in Great Britain and elsewhere. It covers the period between 1918 and 1926. In England we are inclined to grow faintly smug and self-satisfied with our efforts, carrying on from year to year struggling to uphold the fine traditions built up by our forbears, with too little thought for the future.

The recent Paris Exhibition (May to November, 1925) was the most startling example that England could wish to meet of the close collaboration which exists in any country between the various workers in the twenty or thirty crafts on the one hand, and the heads of business houses, art directors, and similar men of taste on the other hand, all of whom united their efforts towards a common end. Consequently reputations were made, and many established reputations increased. In England there is a lack of initiative on the part of the manufacturers who, like the bulk buyers, are not prepared to take risks, and there is lethargy amongst the purchasing public who do not appear to pay due regard to quality of finish provided the excellence of the raw material is satisfactory.

There are numerous skilful designers in Great Britain, quite enough of them to supply the demand for years to come, but the people in power will not come forward with a spirit of adventure and finance them. Neither are they sufficiently honoured.

The leading French furniture designers and decorators are as well known and recognized in Paris society as are the famous painters and sculptors of the day: the "ensemblier" is a very different person from the upholsterer. Industrial art is looked upon in England as a luxury rather than a necessity, as official patronage thereof, so conspicuous by its smallness, amply testifies.

So this book, "Modern French Decorative Art," comes at the right moment, not to be copied, not to prove that we are doing nothing in England; that could never be said as long as Gill carves lettering, Russell labours at his cabinet-work under the Cotswolds, and Heal pushes forward in Tottenham Court Road, or Carter fashions pots in Poole, to mention, at random, only four of our leading upholders of the different and necessary crafts.

The publication comes as a warning and a refresher. The compilation of it by M. Deshairs has been completed with excellent reserve, and no freaks are included. The casual observer will undoubtedly be invigorated by merely glancing over these pages, while the serious student will become permanently enriched.

Its contents, admirably illustrated by 600 works in black and white and 14 full plates in colour, remind those of us who were fortunate enough to have worked in the exhibition how much we missed, and those of us who were unable, or too lacking in initiative, to visit the great show what an extremely definite movement this French one now is.

Many people in England may not like it, they may be too set and wedded to tradition to approve of this healthy child taking



AN ARMCHAIR.

Designed by Süe et Mare.

From "Modern French Decorative Art."



A BEDROOM.

Designed by Martine.

From "Modern French Decorative Art."

the place of its more sober forefathers, but the French intend it to remain and to settle down, and they have already commenced to take by storm both North and South America. Germany, Austria, and Sweden were imbued with the spirit before France, and England must follow if she wishes to hold her own in the world either in the craft market or in the larger field.

Monsieur Deshairs refers to the elimination of mouldings and most forms of superfluous pattern on the French furniture of to-day. Those of us who have had to consider the servant problem will appreciate this point, clearly illustrated in the

works by Maurice Matet, Francis Jourdain (page 5), J. Ruhlmann (page 63), and by the able Lucie Renaudot (page 59).

Thirty crafts are dealt with, and no fewer than 200 illustrations are devoted solely to furniture and interiors of rooms. The French designers have between 1914 and 1926 succeeded in developing a style which, though influenced by many sources, not omitting Hepplewhite and Chippendale, is nevertheless distinctive and modern in outlook, and in the presentation of which, as Monsieur Deshairs points out in his able introduction, "the inter-relationship between the colours, shapes, and sizes of the different pieces of furniture, and the form and dimensions



Drawn by H. C. Owen.

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A CRYSTAL AND ENAMEL CLOCK.

Designed by Marcel Goupy.

From "*Modern French Decorative Art*."

of the rooms have been carefully studied." To read the names of some of the exquisite woods which have been employed in the making of the pieces fills one with wonder. The sound of coral-wood, palissander, violet-wood and zingana, macassar-ebony, amaranth and amboyna, makes one think of merchant adventurers and of islands in far distant seas. Dispensing with all unnecessary mouldings, and relying for the most part on choice of these beautiful woods, and the effect of inlay and marquetry, the French *ébénistes* obtained a result deserving of all praise, and from a labour-saving point of view it is admirable. Garden furniture, as will be gathered from illustrations in the book, is to-day one of the most disappointing of the French crafts. As presented, French bathrooms resemble show-places rather than wash-places, and at best are only suitable for millionairesses, in exceedingly hot climates, the work of M. Pierre Chareau alone standing out as a brilliant exception. Of the other crafts metalwork, especially the heavier wrought variety, excels in all respects that of other nations. We are glad to be reminded of the work of Mr. Edgar Brandt, whose wrought iron and brass screen, "The Oasis," admirably illustrated on page 121, is perhaps the finest piece of its kind produced in Europe during the last century. Our metalworkers have sunk into a groove and "*Modern French Decorative Art*" may assist in digging them out of it. Electric light has been in use in this country since 1882, but we alone of all the great nations have failed to keep pace with the times in the designing of electric fittings. Here again Brandt outshines his many able confrères, but Maurice Dufrené and Subes, whose illustrations of lamps appear in the book (pages 129-131), follow in his train.

A careful study of the illustrations convinces one that whereas we in England are as sound at the outset as our neighbours, we are a nation, not of shopkeepers, but of wholesalers, while the French, on the other hand, are a nation of specialists in detail. They present and watch the production with loving devotion until the moment that it is sold and in use. That finishing touch, so much in evidence in this book, is what we must study if we wish to hold our own in the future markets of the world.

If one made a suggestion for the second edition of this harmonious and satisfactory contribution to the art of to-day—and one feels confident that the work will run into more than one edition—it would be that this artistically bound and well presented volume should have an index added to it grouped either according to artists or by crafts. To trace the work of a single craftsman through a book of this kind is a rare pleasure. Especially happy are the colour-prints, all of which are remarkable for their harmonious colour reproduced with an exceedingly fine screen.

Mr. Hastings in his foreword reminds us that "All movements in art are bigger than nationality," and it is vital that we should prepare for the time when popular demand calls for something in each of the decorative and industrial arts as modern in spirit as the works in the volume under consideration.

A. A. LONGDEN,

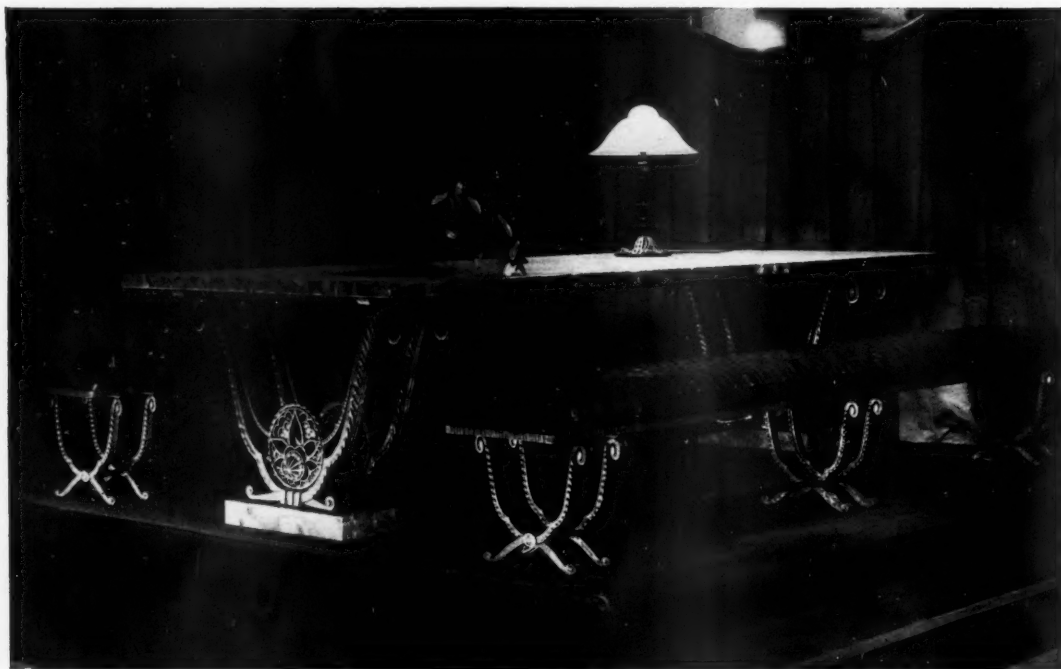
Director of Art for Great Britain, Paris Exhibition, 1925.



A TABLE LAMP IN BRONZE.

Designed by Paul Foliot.

From "*Modern French Decorative Art*."



A MARBLE AND WROUGHT IRON DINING TABLE AND SEATS.

Designed by Raymond Subes.

From "*Modern French Decorative Art.*"

Garden Craftsmanship.

Garden Craftsmanship in Yew and Box. By NATHANIEL LLOYD, O.B.E., F.S.A. London: Ernest Benn, Ltd. Price 15s. net.

Mr. Lloyd writes a clear and concise account, with all the necessary *minutiae*, of the processes by which the art of topiary may be practised with success. His notes have the value of actual experience behind them, and it is in the description of work which he has himself carried out that he claims to render assistance to those who appreciate "green walls" and their adornment.

To the naturalistic or landscape school of gardeners Mr. Lloyd's book will no doubt be anathema. That thought will not disturb the author. With admirable restraint he refrains from all allusion to those gardeners whose function it was to destroy gardens, and to those who taught that he designed best who put away all thought of order and arrangement. "The importance of the formal garden," he writes, "as a setting to the house is too well established to require vindication here"; and we architects may feel some satisfaction that our efforts in re-establishing an ancient and important principle have been so far successful that the principle is stated without question.

Beside the technical description, Mr. Lloyd gives us over fifty photographs of the work, which he describes while it is in progress, and also of the ancient hedges in many well-known gardens. It is, perhaps, due to the practical purpose of the book that the æsthetic effect has not been so carefully studied as we might expect in either the viewpoint of the photographs or their method of reproduction. The excessive gloss of the paper on which they are printed no doubt robs them of part of their charm. The essential virtue of the training and trimming of yew and box, and also of deciduous trees, is the restfulness that is born of their discipline to quiet lines and tones in the garden scheme, and their illustration should bring this quality home to us. But the views are all welcome and instructive, and Mr. Lloyd's book is a serious and useful addition to the important literature that yearly grows about the garden and all its works.

WALTER H. GODFREY.

The Ancient Monuments of West London.

West London: An Inventory of its Ancient Monuments. By the ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS OF ENGLAND. London: H.M. Stationery Office. Price 21s. net.

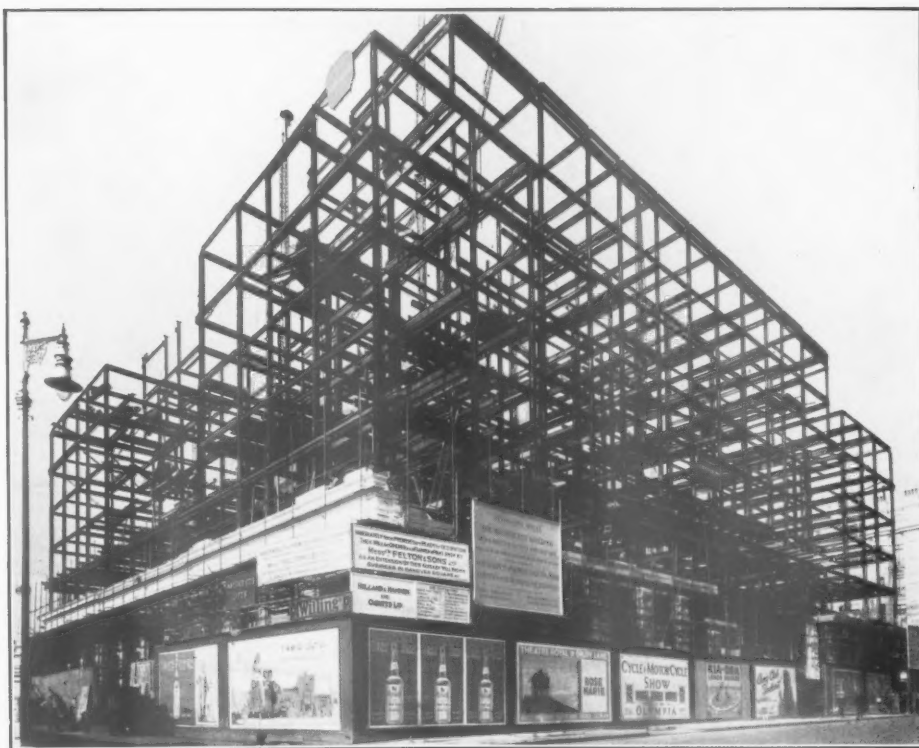
The value of this splendid volume can hardly be exaggerated. Whether we turn to the wealth of illustrations with which it is adorned, or to the letterpress accompanying them, we cannot fail to be struck by the infinite care which has been lavished in the selection and clearness of reproduction of the former, and the accuracy and minuteness with which the latter has been prepared. The first volume in this remarkable series, of which the present is the second instalment, dealt with Westminster Abbey, and those who possess that work may be assured that this one, dealing with a far more extended subject, equals it in the number and beauty of the pictures as well as in the value of the letterpress. With volume three we are to have a similar book on the City; and we can imagine no more fascinating or authoritative work on London's historic monuments than these two will provide.

In the volume before us nothing seems to have been overlooked. From the great outstanding monuments of West London—St. James's Palace and Kensington Palace, Holland House, the Inns of Court and the Charterhouse, the ancient churches and the innumerable architectural features as exemplified in its old houses—to details of monuments and corbels and soffits, statues and inscriptions, we have here a complete inventory, illustrated by hundreds of pictures, of all that the antiquary and the seeker after the beautiful remains of past times hold dear; while a special feature is the reproduction of the remarkable series of mural paintings illustrating Marlborough's campaigns which decorate some of the walls of his old residence, which has for so long now been a Royal palace.

To say that such a work as this is indispensable to the library of all students of London's history would be to enunciate the obvious; it is one, too, in which anyone interested in the old or beautiful should find perpetual pleasure.

E. BERESFORD CHANCELLOR.

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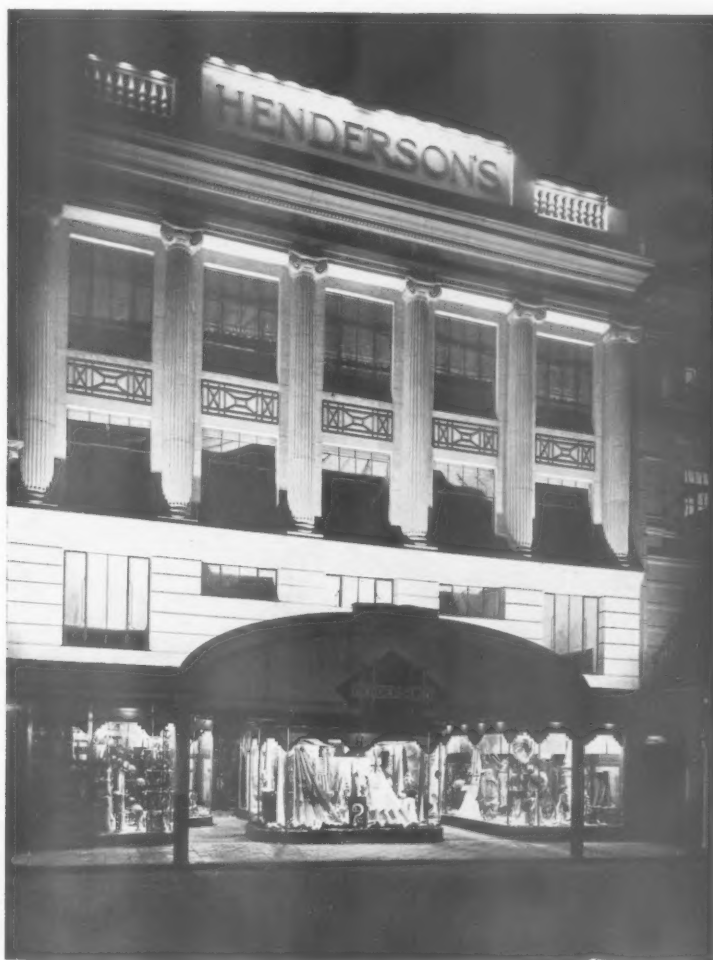
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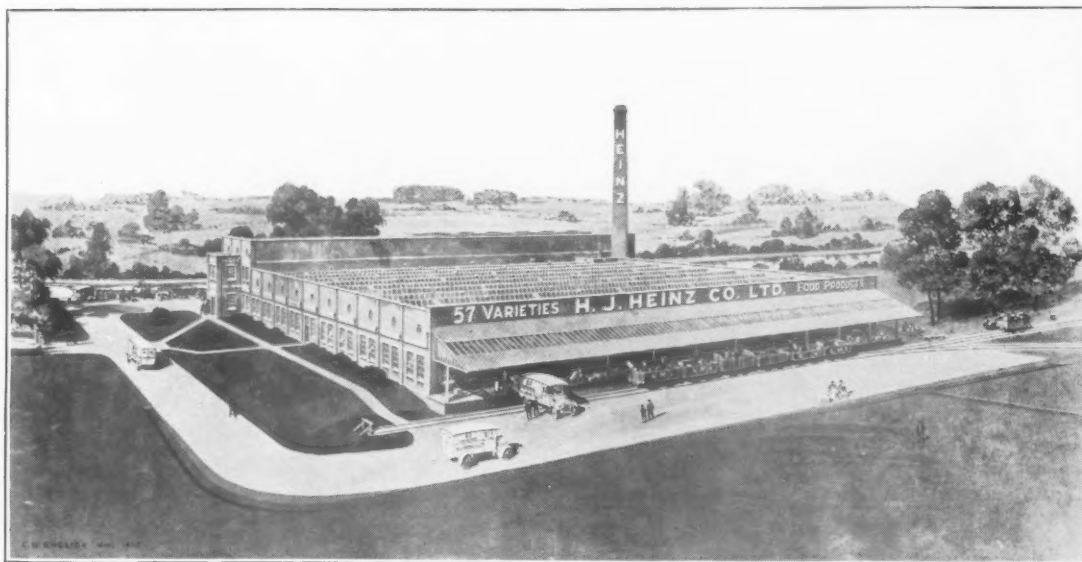
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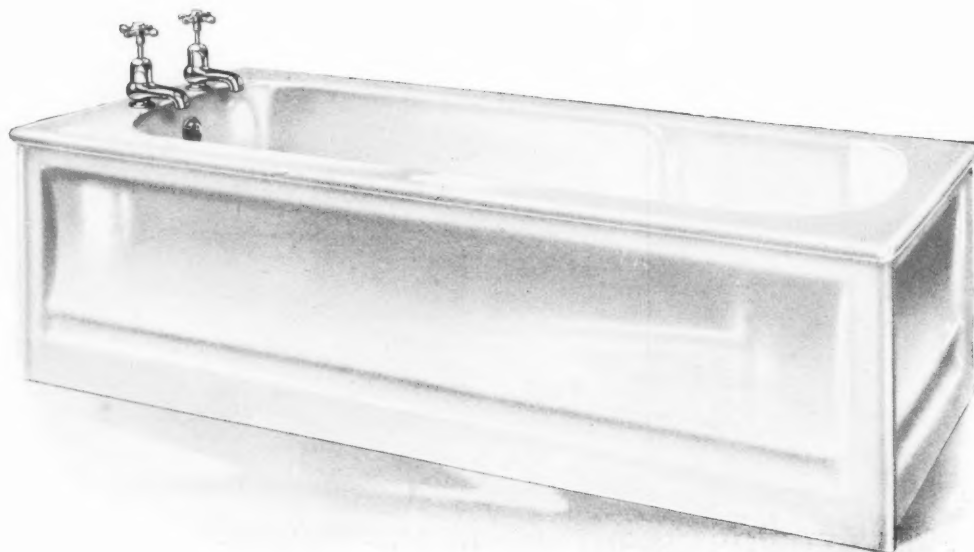
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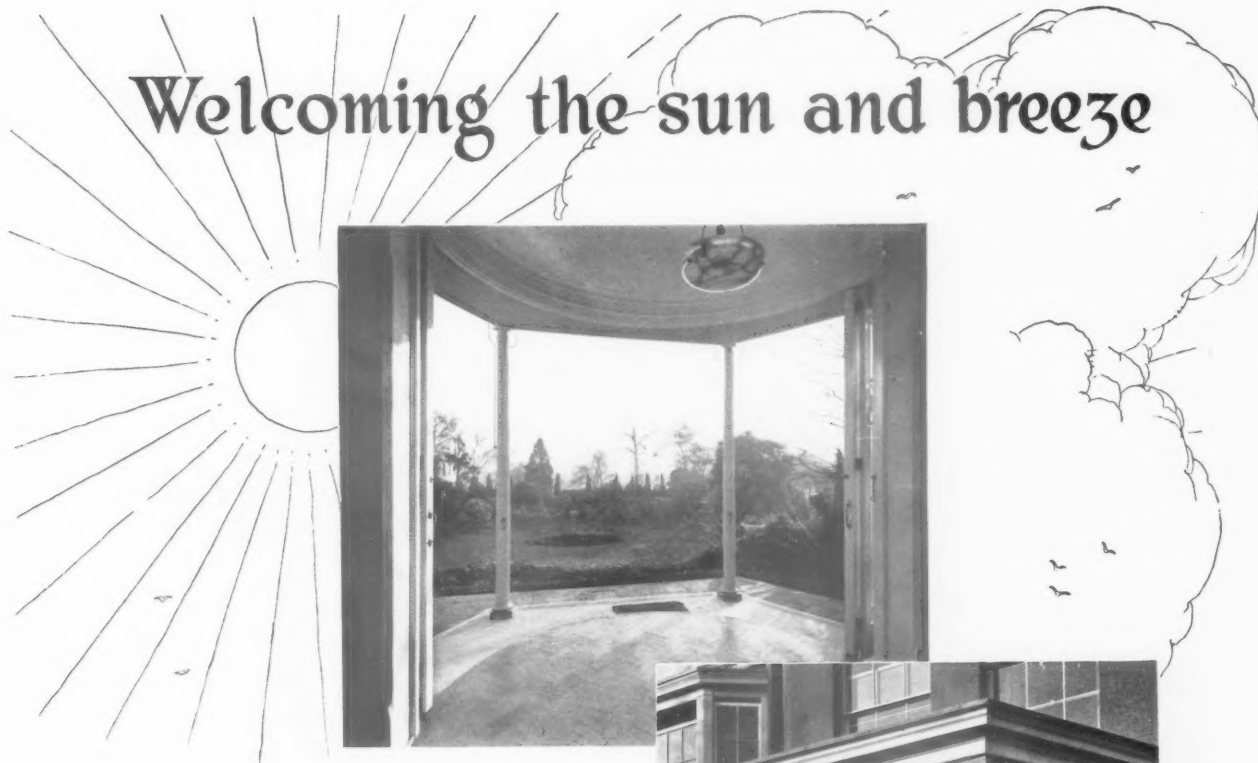
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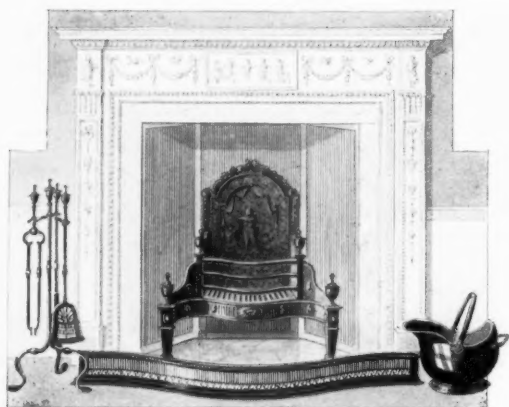


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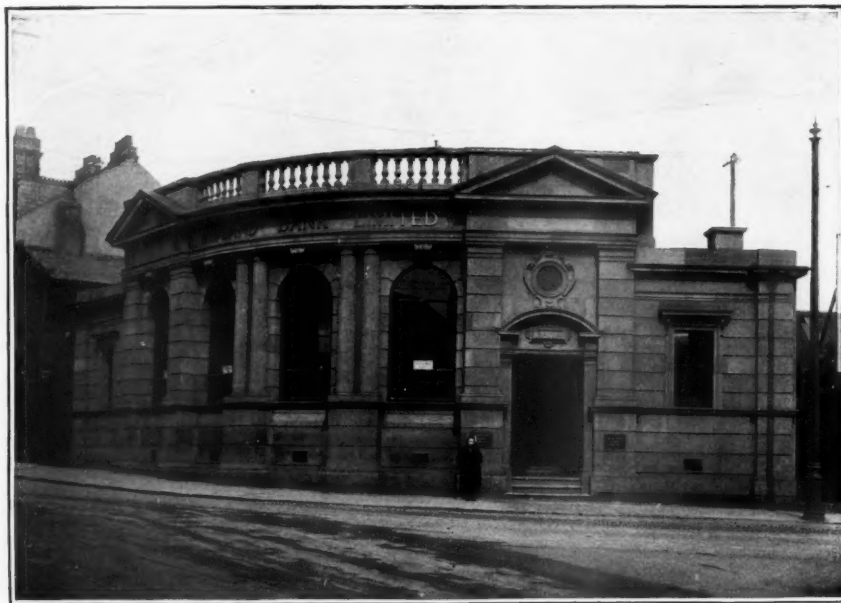
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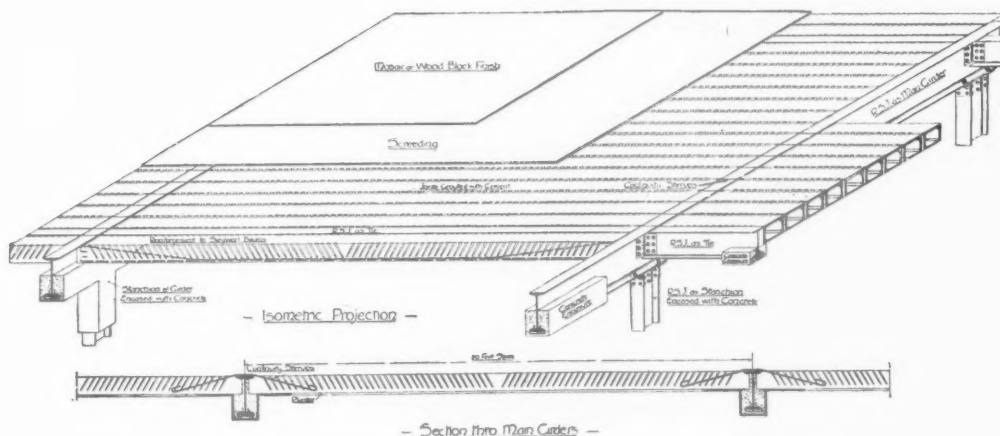
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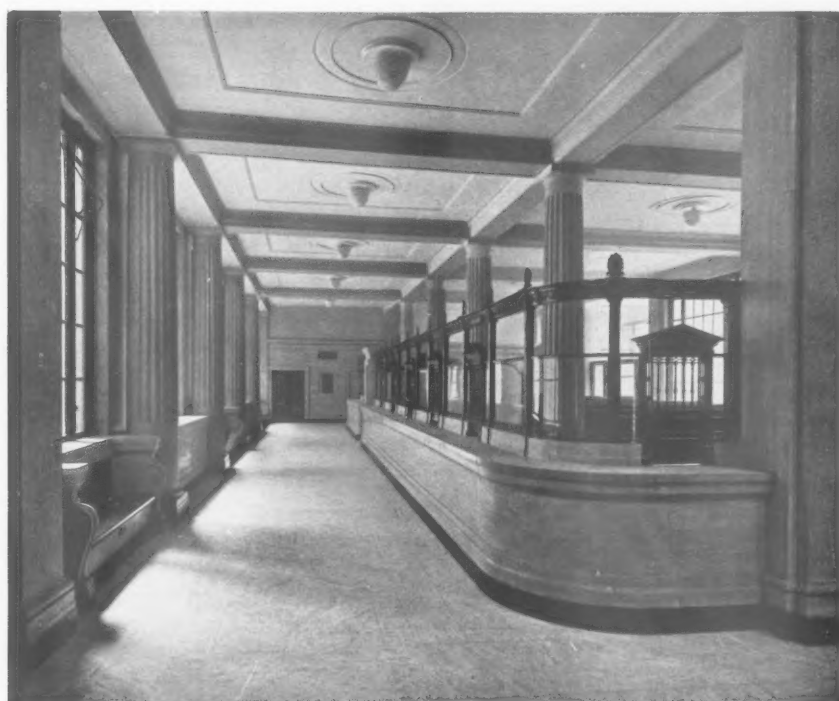
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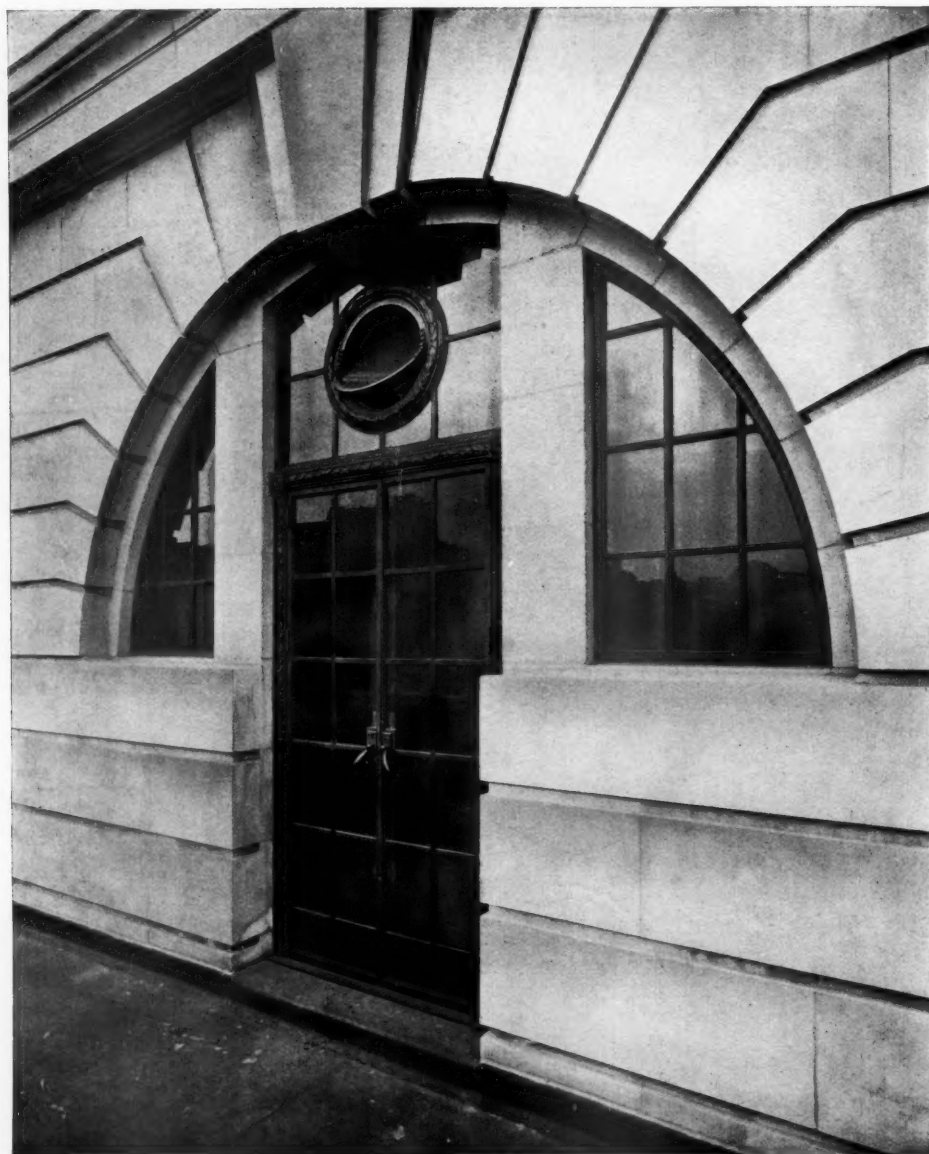
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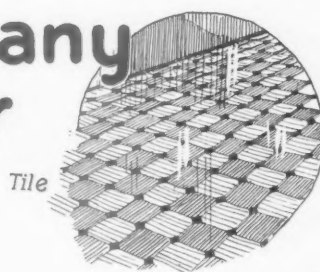
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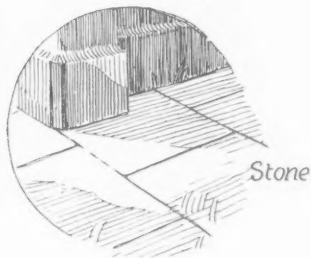
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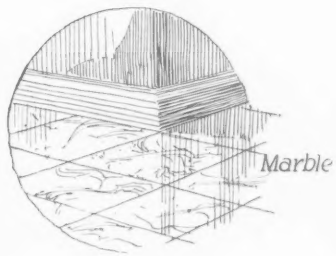
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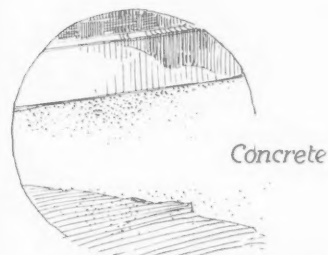
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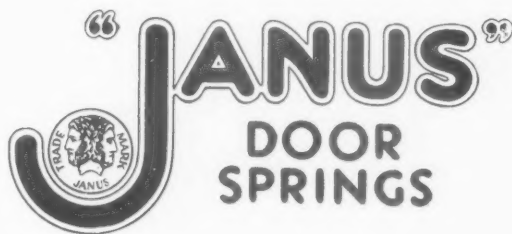


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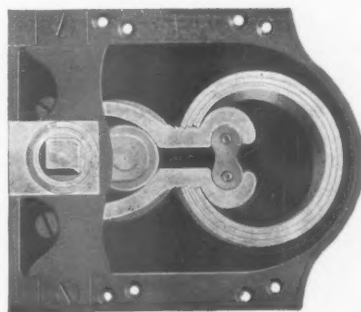


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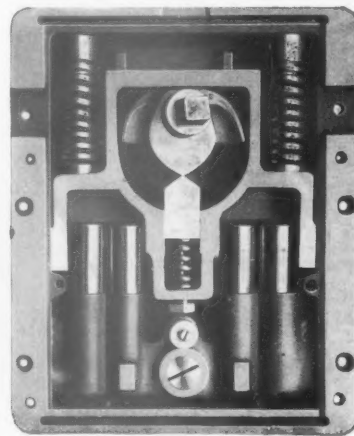
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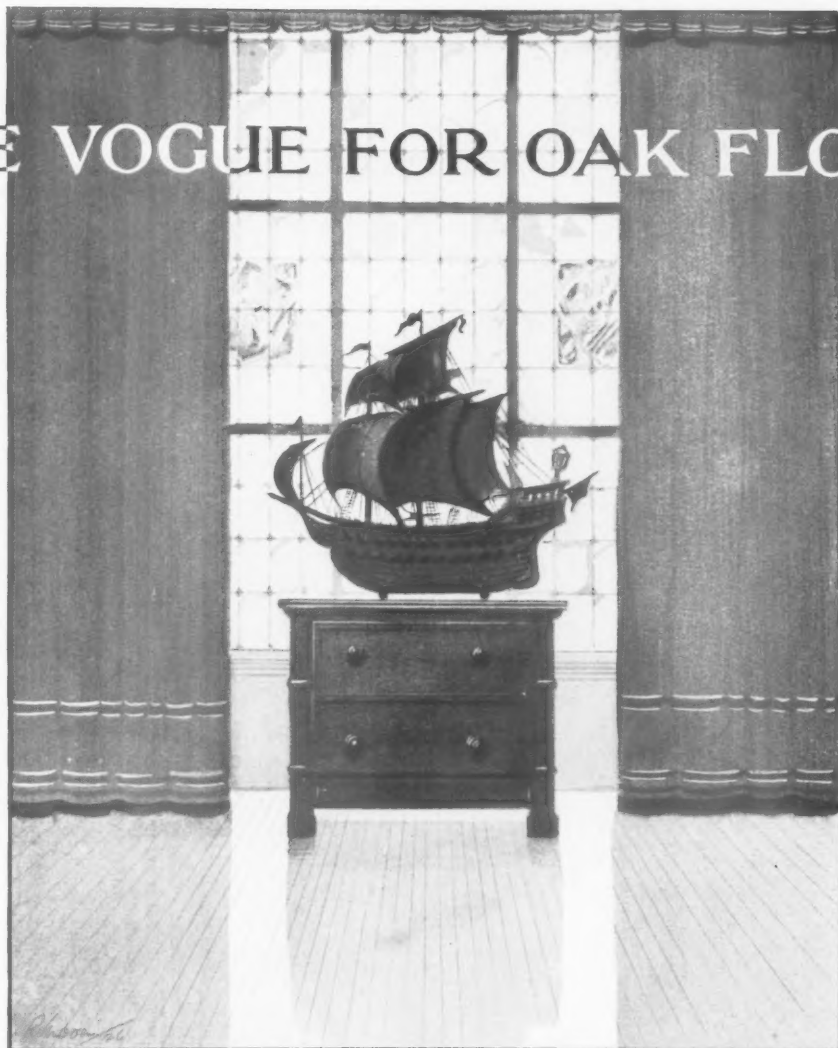
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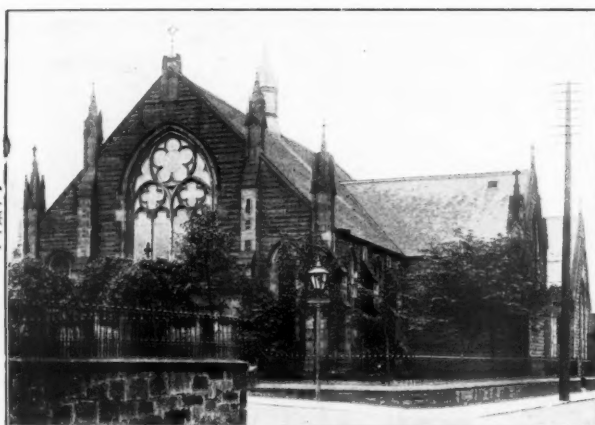
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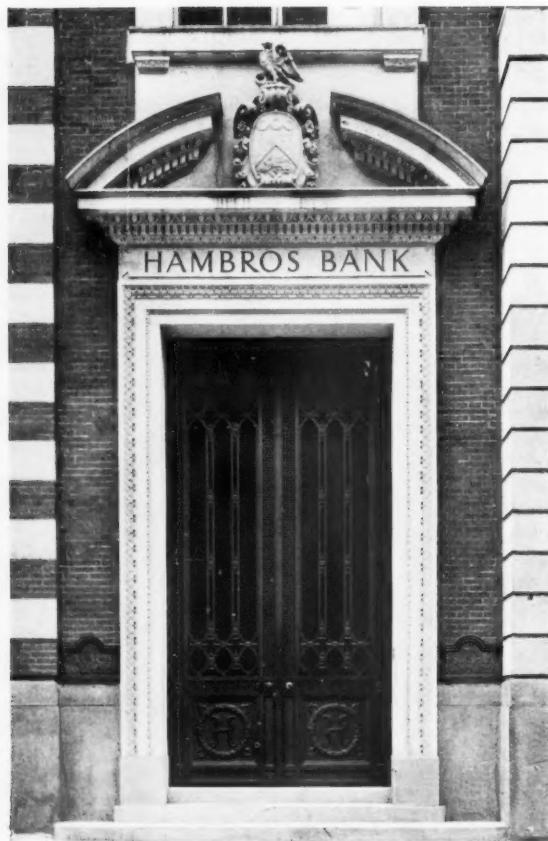
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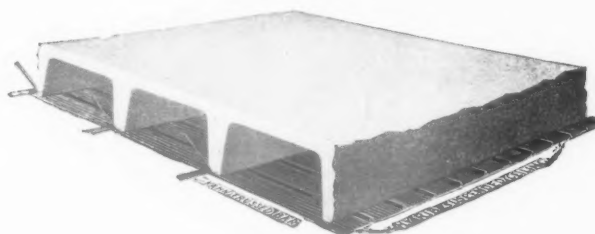
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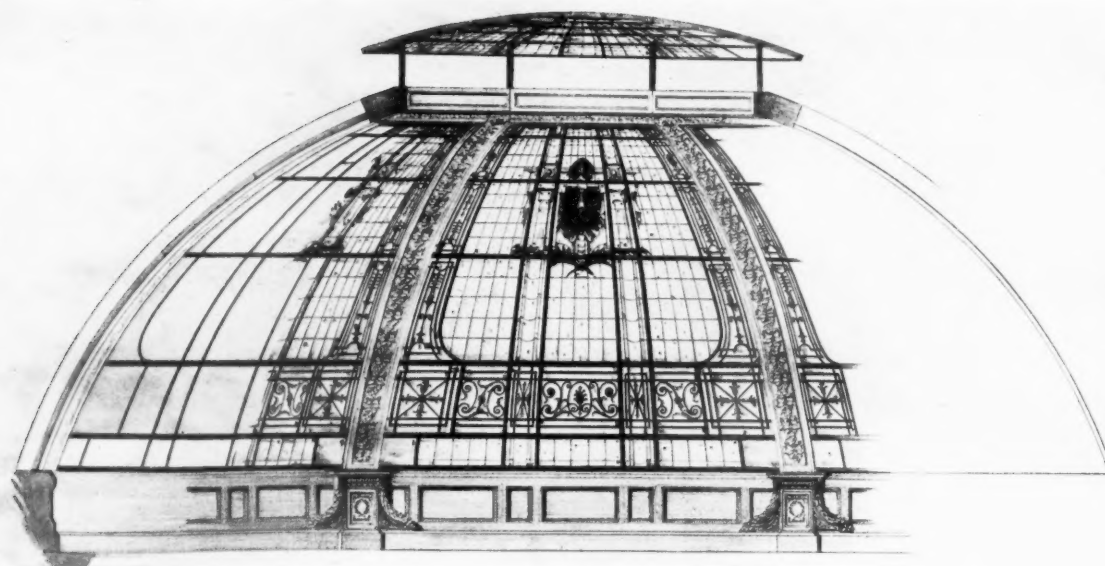


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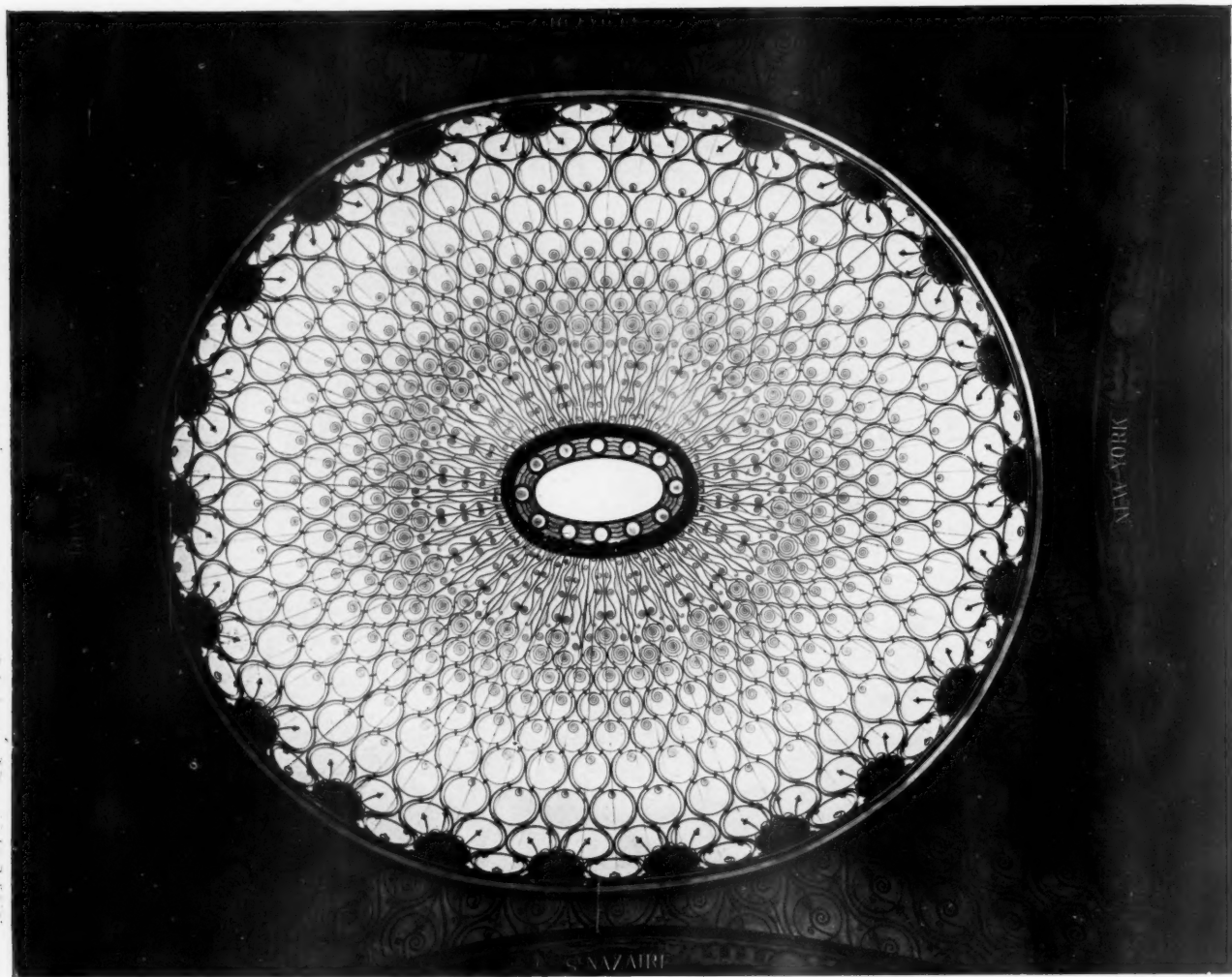


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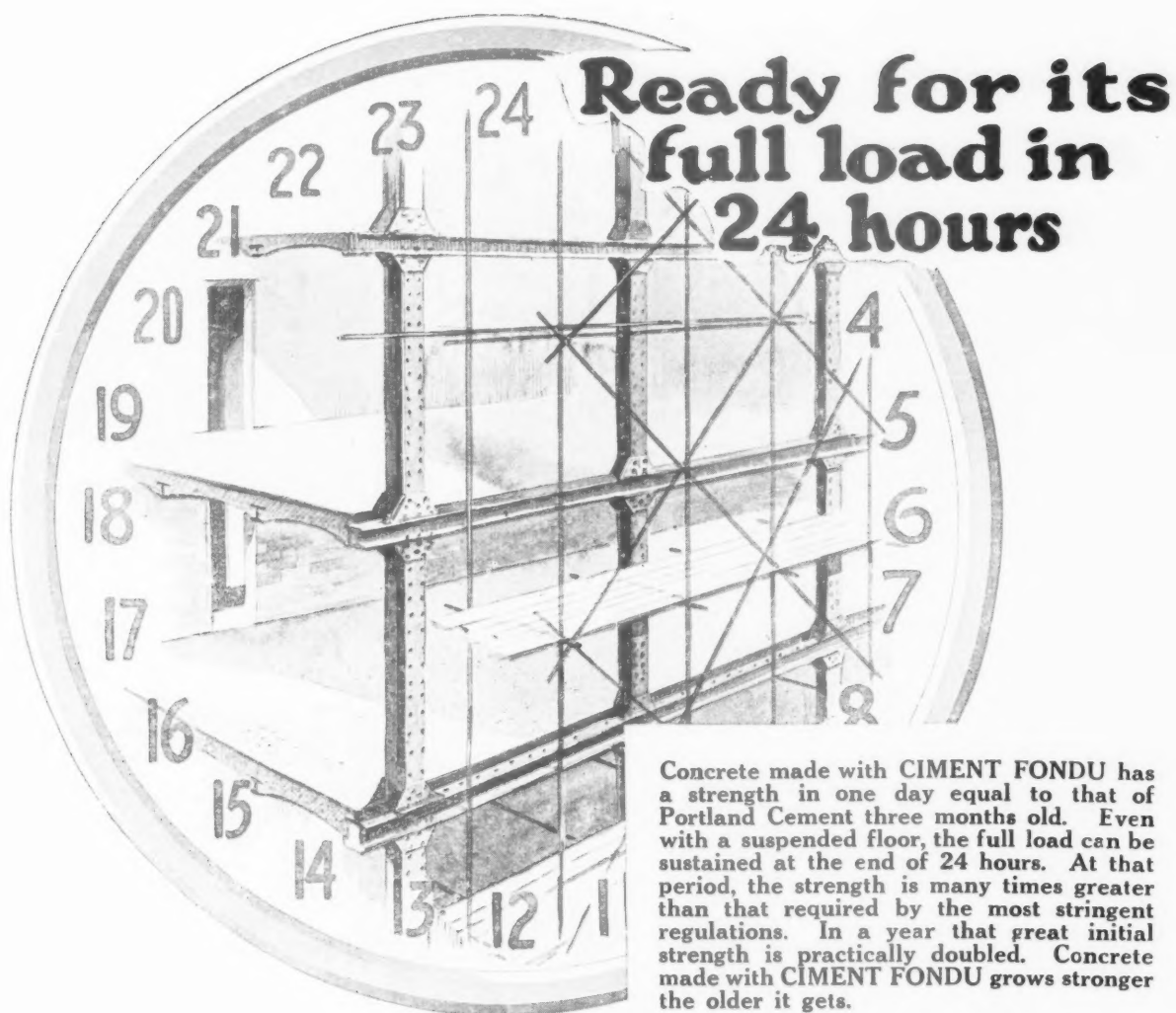
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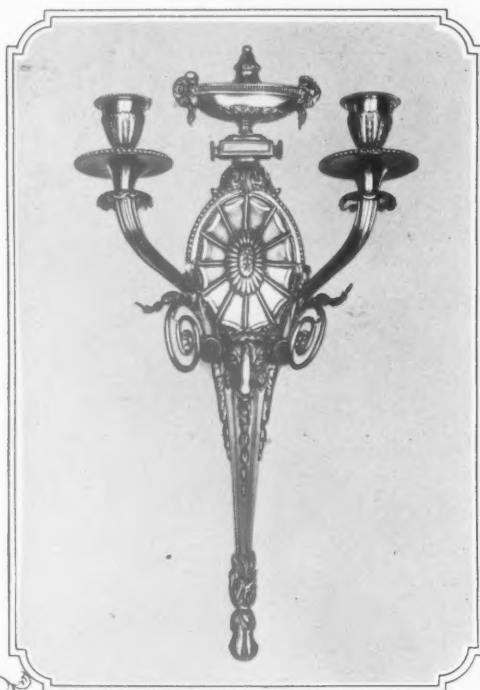
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THE ARCHITECTURAL REVIEW.

A LONDON DIARY.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

TUESDAY	JUNE 1	A GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MICHELANGELO	3 p.m.	" " " " " "
		RECEIVING DAY		SOCIETY OF GRAPHIC ART " "
		SUMMER EXHIBITION OF MODERN ART, INCLUDING A GROUP OF PAINTINGS BY THE LATE SYDNEY STARR.		GODPH. GALLERY
		OIL PAINTINGS, BRITISH INDUSTRIAL ART, AND HISTORIC DRAWINGS AND PAINTINGS RELATING TO SOUTH LONDON. The gallery is closed on Fridays and open on Sundays from 2-9 p.m.	2-9 p.m.	SOUTH LONDON ART GALLERY
WEDNESDAY	JUNE 2	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon	" " " " " "
		MONUMENTS OF ASSYRIA—I	3 p.m.	" " " " " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	" " " " " "
		EARLY AGE OF ITALY	12 noon	BRITISH MUSEUM TOURS
THURSDAY	JUNE 3	EARLY GREECE	12 noon	" " " " " "
		A SELECTED SUBJECT	3 p.m.	" " " " " "
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	" " " " " "
		GOthic WOODWORK	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		IVORIES	3 p.m.	" " " " " "
FRIDAY	JUNE 4	INDIAN SECTION: WOODWORK	3 p.m.	" " " " " "
		ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY	12 noon	" " " " " "
		EARLY BRITAIN—I	3 p.m.	" " " " " "
		A SELECTED SUBJECT	3 p.m.	" " " " " "
SATURDAY	JUNE 5	EARLY RENAISSANCE SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		DONATELLO	3 p.m.	" " " " " "
		RAPHAEL CARTOONS	7 p.m.	" " " " " "
		STAINED GLASS	7 p.m.	" " " " " "
		"THE PLANT AS AN ENGINEER," BY SIR WILLIAM COLLINS (Chadwick Public Lectures)	5 p.m.	CHELSEA PHYSIC GARDEN, CHELSEA
SUNDAY	JUNE 6	WATER COLOURS AND PASTELS, BY T. H. SOMERVILLE. Closing day of Exhibition.	11-1 p.m.	RED FERN GALLERY, OLD BOND ST., W.
		EARLY GREECE	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon	" " " " " "
		GREEK AND ROMAN LIFE	3 p.m.	" " " " " "
		GREEK SCULPTURE—I	3 p.m.	" " " " " "
MONDAY	JUNE 7	EUROPEAN POTTERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ECCLESIASTICAL METALWORK	12 noon	" " " " " "
		FRENCH WOODWORK	3 p.m.	" " " " " "
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon	" " " " " "
TUESDAY	JUNE 8	A SECTIONAL TOUR	3 p.m.	" " " " " "
		GENERAL TOUR	3 p.m.	" " " " " "
		CARPETS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		TAPESTRIES	3 p.m.	" " " " " "
		INDIAN SECTION: MOGUL ART	3 p.m.	" " " " " "
WEDNESDAY	JUNE 9	BAYeux TAPESTRY	7 p.m.	" " " " " "
		RODIN	7 p.m.	" " " " " "
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	" " " " " "
		MONUMENTS OF EGYPT—I	3 p.m.	" " " " " "
THURSDAY	JUNE 10	MONUMENTS OF ASSYRIA—I	3 p.m.	" " " " " "
		GENERAL BUSINESS MEETING. Election of members, announcement of results of elections of Council and Standing Committees.		R.I.B.A., 9 CONDUIT STREET, W.
		ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		FRENCH FURNITURE OF THE EIGHTEENTH CENTURY	3 p.m.	" " " " " "
				" " " " " "

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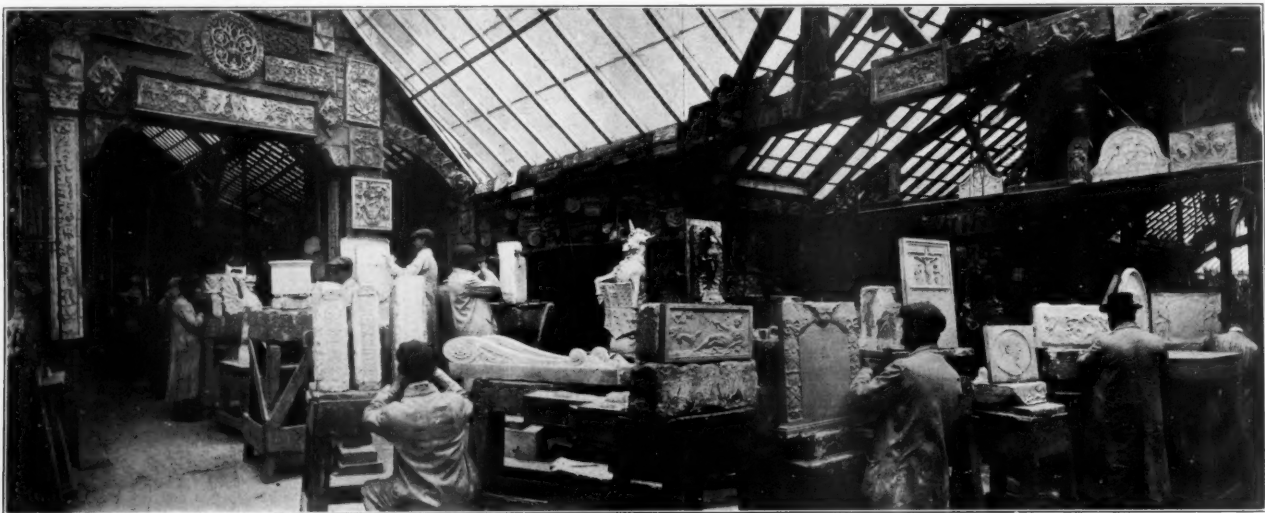
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THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY	JUNE 8	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon	" " "
		MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	" " "
		WOODWORK OF SEVENTEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		RAPHAEL CAROONS	3 p.m.	" " "
		INDIAN SECTION: JEWELLERY	3 p.m.	" " "
		FURNITURE DESIGNED BY J. DUGALD STARK. Opening of exhibition by Lady Askwith.	3 p.m.	STARK BROS., 1 CHURCH STREET, W.8
		Open until July 8.	9-6	
			Sat. 9-1	
WEDNESDAY	JUNE 9	EARLY AGE OF ITALY (Etruscans)	12 noon	BRITISH MUSEUM TOURS
		EARLY GREECE (Crete and Mycenae)	12 noon	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	" " "
		EASTERN POTTERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH PORCELAIN	12 noon	" " "
		MAIOLICA	3 p.m.	" " "
		FRENCH PORCELAIN	3 p.m.	" " "
THURSDAY	JUNE 10	ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY (Etruscans, etc.)	12 noon	" " "
		EARLY BRITAIN—I	3 p.m.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		GOLDWORK AND JEWELLERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GENERAL TOUR	3 p.m.	" " "
		PRECIOUS STONES	7 p.m.	" " "
		ITALIAN SCULPTURE	7 p.m.	" " "
		"WALL PAINTINGS IN CROUGHTON CHURCH," BY THE PROVOST OF ETON, F.S.A.	8.30 p.m.	SOCIETY OF ANTIQUARIES
		AND E. W. TRISTRAM, F.S.A. Admittance by invitation only.		
FRIDAY	JUNE 11	EARLY GREECE (Crete and Mycenae)	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon	" " "
		GREEK AND ROMAN LIFE—I	3 p.m.	" " "
		GREEK SCULPTURE—I (Before 450 B.C.)	3 p.m.	" " "
		LACE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENAMELS	12 noon	" " "
		COPTIC TAPESTRIES	3 p.m.	" " "
		SIXTH EXHIBITION OPENING DAY		SOCIETY OF GRAPHIC ART, 195 PICCADILLY
SATURDAY	JUNE 12	GREEK AND ROMAN STATUETTES AND GEMS	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		GENERAL TOUR	3 p.m.	" " "
		VESTMENTS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EARLY COSTUMES	3 p.m.	" " "
		INDIAN SECTION: POTTERY	3 p.m.	" " "
		GENERAL TOUR	7 p.m.	" " "
		JAPANESE PAINTINGS	7 p.m.	" " "
		OROVIDA. Closing day of Exhibition	11-1 p.m.	REDFERN GALLERY 27 OLD BOND ST.
MONDAY	JUNE 14	EARLY BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon	" " "
		GREEK SCULPTURE—I	3 p.m.	" " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " "
		EARLY RENAISSANCE SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	12 noon	" " "
		DONATELLO	3 p.m.	" " "
		CHINESE PORCELAIN	3 p.m.	" " "



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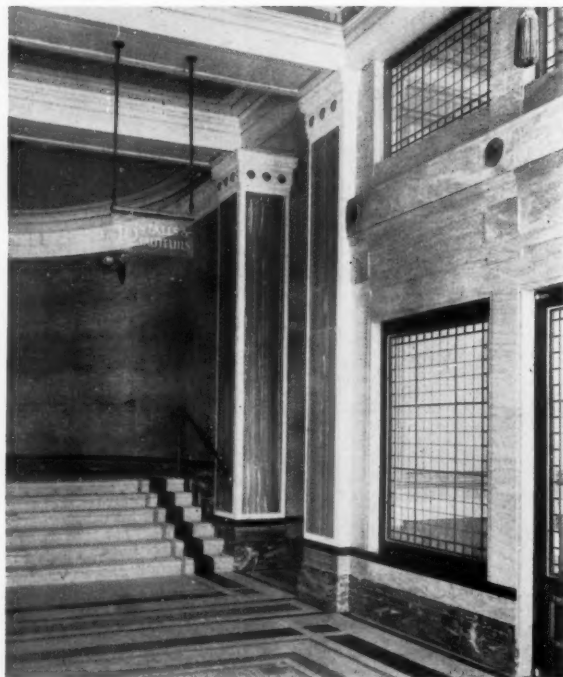
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THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY	JUNE 15	GREEK SCULPTURE—II (Elgin Marbles)	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF ASSYRIA—II	12 noon	"
		EARLY BRITAIN—III (Bronze Age)	3 p.m.	"
		LIFE AND ARTS OF THE DARK RACES—II	3 p.m.	"
		BAYEUX TAPESTRY—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		—II	3 p.m.	"
		GEORGE BISSILL: Exhibition of paintings, drawings, and woodcuts	11-5.30	RED FERN GALLERY, 27 OLD BOND ST.
WEDNESDAY	JUNE 16	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I (Old Stone Age)	12 noon	"
		EARLY BRITAIN—IV (Iron Age)	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		DOMESTIC GLASS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		IRONWORK	3 p.m.	"
		INDIAN SECTION: TEXTILES	3 p.m.	"
THURSDAY	JUNE 17	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon	"
		THE ROMANCE OF BRITAIN—I	3 p.m.	"
		EARLY BRITAIN—II (Late Stone Age)	3 p.m.	"
		EARLY ENGLISH FURNITURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH FURNITURE OF THE SEVENTEENTH CENTURY	3 p.m.	"
		MICHELANGELO	7 p.m.	"
		CHINESE BRONZES	7 p.m.	"
		"COLES' GREAT ASTROLABE" (tentative), BY R.T. GUNTHER.	Admittance by invitation only 8.30 p.m.	SOCIETY OF ANTIQUARIES
FRIDAY	JUNE 18	HOW THE BIBLE CAME DOWN TO US	12 noon	BRITISH MUSEUM TOURS
		ILLUMINATED MANUSCRIPTS	12 noon	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		GREEK SCULPTURE—II	3 p.m.	"
		IVORIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE POTTERY	12 noon	"
		ECCLESIASTICAL EMBROIDERIES	3 p.m.	"
SATURDAY	JUNE 19	THE ROMANS IN BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—II	12 noon	"
		GENERAL TOUR	3 p.m.	"
		A SECTIONAL TOUR	3 p.m.	"
		A GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EUROPEAN PORCELAIN	3 p.m.	"
		INDIAN SECTION: SCULPTURE	3 p.m.	"
		EUROPEAN POTTERY	7 p.m.	"
		LACQUER	7 p.m.	"
MONDAY	JUNE 21	RECORDS OF BABYLON AND ASSYRIA—II	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon	"
		MONUMENTS OF ASSYRIA—II	3 p.m.	"
		GREEK SCULPTURE	3 p.m.	"
		COSTUMES OF THE EIGHTEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		TAPESTRIES	12 noon	"
		COSTUMES OF THE NINETEENTH CENTURY	3 p.m.	"
		JAPANESE PRINTS	3 p.m.	"
TUESDAY	JUNE 22	THE GREEK VASES	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE	12 noon	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	"
		RECORDS OF BABYLON AND ASSYRIA—III	3 p.m.	"
		CHINESE PORCELAIN—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN—II	3 p.m.	"
WEDNESDAY	JUNE 23	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—IV	12 noon	"
		ANGLO-SAXON PERIOD—I	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		ILLUMINATED MANUSCRIPTS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS



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"That when a man was set on one degree
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Westward right swiche another in th'opposite.
And shortly to concluden, swiche a place
Was never in erth, in so litel a space,
For in the land ther n'as no craftes man
That geometric or arismetricke can,
Ne portreieur, nor kerver of images,
That Theseus ne yaf him mele and wages,
The theatre for to maken and devise."

GEOFFREY CHAUCER.

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THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

WEDNESDAY	JUNE 23	CHINESE PORCELAIN—III	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: METALWORK	..	..	..	..	..	..	3 p.m.	..
THURSDAY	JUNE 24	ORIGINS OF EUROPEAN ARCHITECTURE—II	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		THE ROMANS IN BRITAIN—I	..	..	..	..	..	..	12 noon	..
		MONUMENTS OF EGYPT—III	..	..	..	..	..	..	3 p.m.	..
		GREEK SCULPTURE—III	..	..	..	..	..	..	3 p.m.	..
		EARLY ENGLISH FURNITURE	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH FURNITURE OF THE SEVENTEENTH CENTURY	..	..	..	..	..	..	3 p.m.	..
		ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY	..	..	..	..	..	..	7 p.m.	..
		PAINTINGS (Barbizon)	..	..	..	..	..	..	7 p.m.	..
		"THE EXCAVATIONS AT RICHBOROUGH," BY J. P. BUSHE-FOX, F.S.A.	..	..	..	..	..	..	8.30 p.m.	SOCIETY OF ANTIQUARIES
		invitation only.	..	..	..	..	..	..	..	..
FRIDAY	JUNE 25	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	..	..	..	..	..	..	12 noon	..
		LIFE AND ARTS OF THE DARK RACES	..	..	..	..	..	..	3 p.m.	..
		THE ROMANS IN BRITAIN—II	..	..	..	..	..	..	3 p.m.	..
		A GENERAL TOUR	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		COREAN POTTERY	..	..	..	..	..	..	3 p.m.	..
		ENGLISH PRIMITIVES	..	..	..	..	..	..	3 p.m.	..
SATURDAY	JUNE 26	HISTORICAL AND LITERARY MANUSCRIPTS	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	..	..	..	..	..	..	12 noon	..
		A SECTIONAL TOUR	..	..	..	..	..	..	3 p.m.	..
		A GENERAL TOUR	..	..	..	..	..	..	3 p.m.	..
		ENGLISH PLATE	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CONTINENTAL PLATE	..	..	..	..	..	..	3 p.m.	..
		INDIAN SECTION: PAINTINGS	..	..	..	..	..	..	3 p.m.	..
		IRONWORK	..	..	..	..	..	..	7 p.m.	..
		JADE	..	..	..	..	..	..	7 p.m.	..
MONDAY	JUNE 28	GREEK AND ROMAN LIFE—II	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN STATUETTES AND GEMS	..	..	..	..	..	..	12 noon	..
		MONUMENTS OF ASSYRIA—III	..	..	..	..	..	..	3 p.m.	..
		GREEK SCULPTURE—IV	..	..	..	..	..	..	3 p.m.	..
		LACE	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MEDIEVAL IVORIES	..	..	..	..	..	..	12 noon	..
		VESTMENTS	..	..	..	..	..	..	3 p.m.	..
		ENGLISH MEDIEVAL SCULPTURE	..	..	..	..	..	..	3 p.m.	..
TUESDAY	JUNE 29	EARLY CHRISTIAN PERIOD	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	..	..	..	..	..	..	12 noon	..
		GREEK SCULPTURE—III	..	..	..	..	..	..	3 p.m.	..
		MONUMENTS OF ASSYRIA—III	..	..	..	..	..	..	3 p.m.	..
		ORIENTAL POTTERY	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EUROPEAN POTTERY	..	..	..	..	..	..	3 p.m.	..
WEDNESDAY	JUNE 30	ANGLO-SAXON PERIOD—II	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES—III	..	..	..	..	..	..	12 noon	..
		MONUMENTS OF EGYPT—III	..	..	..	..	..	..	3 p.m.	..
		GREEK SCULPTURE—IV	..	..	..	..	..	..	3 p.m.	..
		PERSIAN WOODWORK	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GENERAL TOUR	..	..	..	..	..	..	3 p.m.	..
		INDIAN SECTION: ARCHITECTURE	..	..	..	..	..	..	3 p.m.	..

Cancelled Meetings.

The following events of the R.I.B.A. season have had to be postponed until further notice owing to the General Strike: The British Architects' Conference, June 14 to June 19; R.I.B.A.

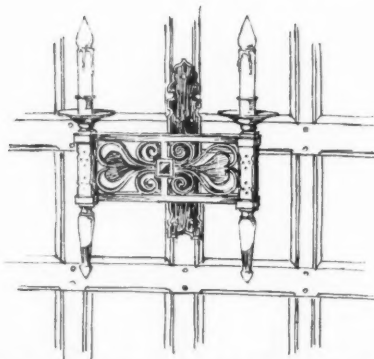
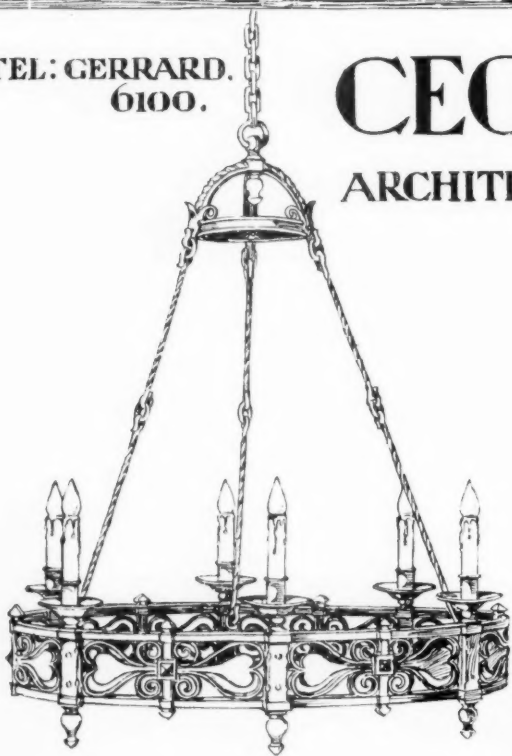
banquet at the Guildhall, June 17; the presentation of the Royal Gold Medal for Architecture to Professor Ragnar Ostberg, June 17; the R.I.B.A. General Meeting and Lecture by Mr. H. S. Goodhart-Rendel, F.R.I.B.A., on "The Work of the late Sir Thomas Graham Jackson, R.A. (Royal Gold Medallist)."

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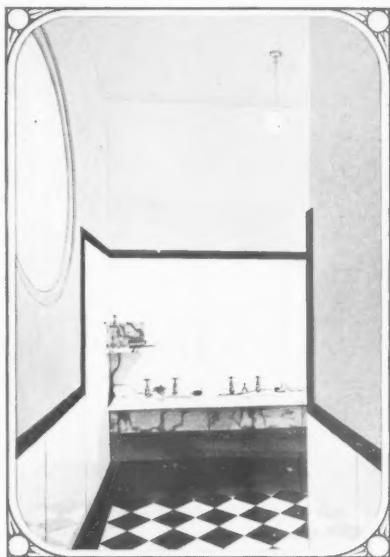
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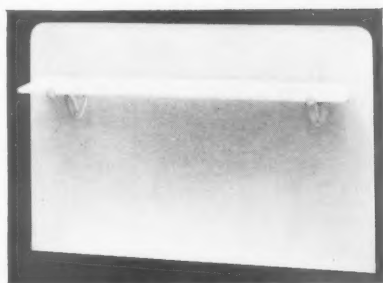
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A Correction.

We regret that no reference to the craftsmen was included under the illustration of Sandon Park entrance gates, reproduced in the April issue of THE ARCHITECTURAL REVIEW. These gates were the work of Messrs. George Wragge, Ltd.

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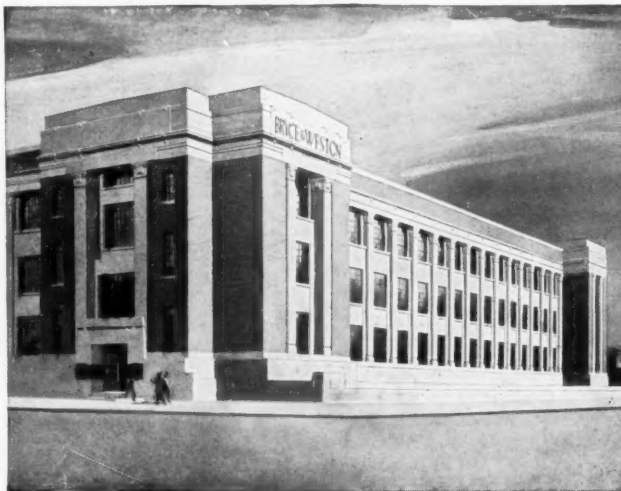
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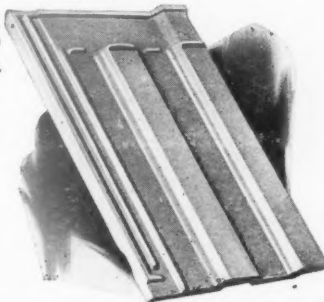
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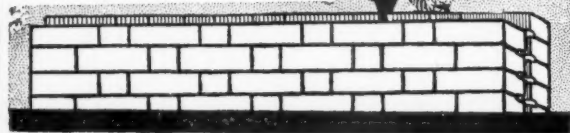
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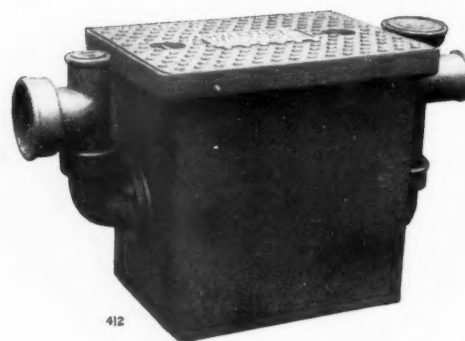
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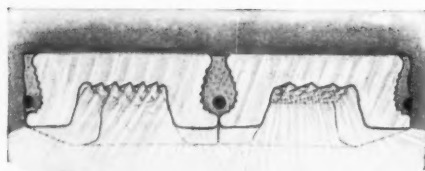
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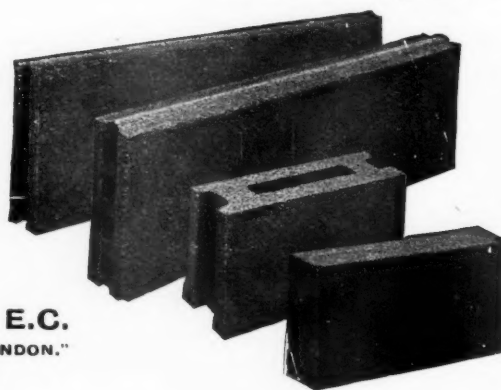
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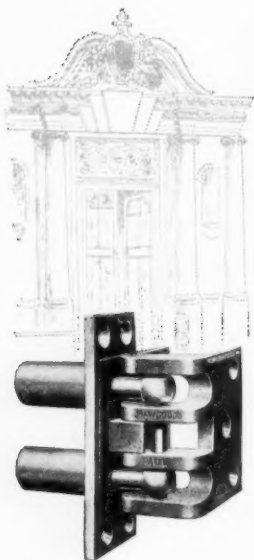
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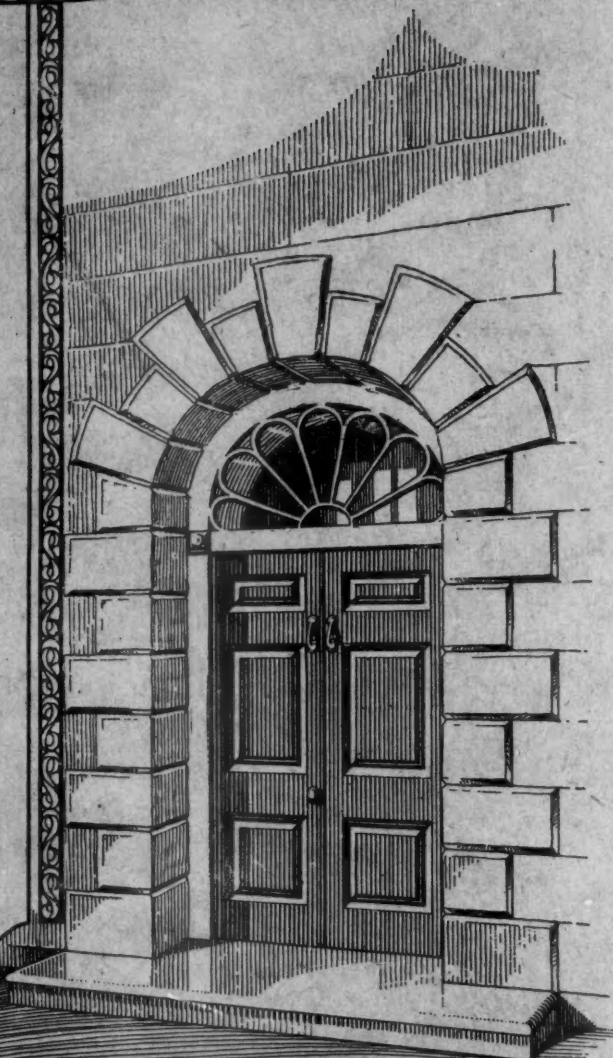
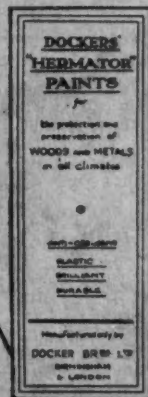
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